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Weekly Review OF THE World's Music

Forty-Sixth Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XC NO. 3

NEW YORK, THURSDAY, JANUARY 15, 1925

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CHICAGO CIVIC OPERA COMPANY WILL PRESENT SIXTEEN OPERAS DURING FORTNIGHT IN BOSTON

Season to Begin January 26 and Close February 7—With the Guarantee Fund of \$150,000 Raised, Enthusiasm Grows in Leaps and Bounds—Clara Shear Scores With Apollo Club—People's Choral Union Offers Prize for Choral Song—Alfredo Oswald Soloist With People's Orchestra—Crooks and Werrenrath Give Recitals

Boston, Mass., January 11.—This year's season of the Chicago Civic Opera in Boston, for which a guarantee fund of \$150,000 has been raised, promises to be an unusually interesting one. According to a comprehensive announcement issued by the local committee of the Boston-Chicago Opera Association, no less than sixteen operas will be heard, without a single repetition, between Monday evening, January 26, when the season opens, and Saturday evening, February 7, when the Chicagoans terminate their visit here. Works of Italian origin are in the lead with eight operas. The French follow with six, while Germany and Russia offer one apiece. All the leading singers of the company will appear in their customary roles during the season. Indeed, the organization comes here intact and the advance sale of tickets indicates a state of keen anticipation on the part of the public.

The repertory will be as follows: Monday, January 26, Aida; Tuesday, Louise; Wednesday afternoon, Boris Godunoff; Wednesday evening, La Bohème; Thursday, Tannhäuser; Friday, Carmen; Saturday afternoon, Romeo and Juliet; Saturday evening, Tosca; second week—Monday, February 2, Faust; Tuesday, Thais; Wednesday afternoon, Madame Butterfly; Wednesday evening, Rigoletto; Thursday, Love of Three Kings; Friday, Barber of Seville; Saturday afternoon, Pelléas and Mélisande; Saturday evening, Jewels of the Madonna.

PEOPLE'S CHORAL UNION OFFERS PRIZE FOR CHORAL SONG

The People's Choral Union offers a prize of \$100 for a part-song for mixed voices with piano-accompaniment—"spirited and joyous in character; free from complexity"; requiring no more than ten minutes in performance. Native or naturalized American composers may compete. Manuscripts must be sent before May 1 to Professor John P. Marshall at Boston University. They must be sent under an assumed signature, with the composer's own name in a sealed envelope. The prize-winning piece will become the property of the Choral Union, to be sung at its first concert in the winter of 1926.

PEOPLE'S SYMPHONY CONCERT

Alfredo Oswald, pianist, was the soloist at the ninth concert of the People's Symphony Orchestra, January 4, at the St. James Theater. Mr. Oswald played a well-constructed, musically agreeable concerto by his father, Henrique Oswald, said to be the greatest composer of Brazil. The work received a brilliant performance, the pianist disclosing fine technique and praiseworthy musicianship. He was recalled a number of times. The purely orchestral numbers of the program included Volkmann's spirited overture to Shakespeare's Richard III, the Unfinished symphony of Schubert, and Hosmer's Ethiopian Rhapsody. Mr. Hosmer's piece is "Dedicated to the Colored Mammies of the Old South" and its content justifies the dedication. Based on folk material—both the spiritual and the syncopated dance music that is supposed to have originated with the Negro—the composition is skillfully written and a decidedly interesting contribution to the rapidly growing literature of symphonic jazz, in a manner of speaking. Mr. Hosmer's piece received a well merited ovation.

CLARA SHEAR SCORES WITH APOLLO CLUB

Clara Shear, soprano, who recently returned to Boston after two years of study in Milan, was the soloist at the second concert of the Apollo Club, January 7, at Jordan Hall. With the competent assistance of Frank Luker, accompanist, Miss Shear sang the familiar Mad Scene from Donizetti's Lucia, Caccini's wistful and ever charming Amarilli, Tosti's effective Vorrei, and pieces by Forsyth, Curran and Maxwell. In her singing of these numbers the soloist confirmed and strengthened the excellent impression made here when she appeared with the San Carlo Opera Company last fall. Gifted with a voice of beautiful quality and generous range, Miss Shear sings with the ease and skill of a well-schooled vocalist. The natural flexibility of her voice combined with dramatic understanding of a high degree, contributed to a highly effective performance of the ornate air from Lucia. Nor was she less successful in the lighter music of her program. Miss Shear's voice, skill and musical intelligence make her an artist well worth watching. Her listeners recalled her with enthusiasm.

Under the able leadership of Emil Mollenhauer, the admirable men's choir of the club gave pleasure in a program drawn from Haydn, Beethoven, Avery, Burleigh, Thayer, Chadwick, Cadman, Praetorius and Helmund.

CROOKS PLEASES IN RECITAL

Richard Crooks, tenor, gave his first Boston recital on January 3, in Jordan Hall. With the helpful assistance of Charles Baker, accompanist, Mr. Crooks sang old airs by

Carissimi and Handel; German songs from Brahms, Wolf, Strauss and Weingartner; pieces in English by Vassilenko, Rachmaninoff, Forsyth and Del Riego; an Irish folk tune, and, for effective closing number, the Prize Song from Die Meistersinger.

His earlier appearances in this city as soloist with the

emotional fervor. To these great assets must now be added versatility as an interpreter and a fine command of styles. (Continued on page 12)

NORTH SHORE FESTIVAL PRIZE CONTEST CLOSES

From the Eighty-two Compositions Submitted, Five Will Be Played Publicly and the First and Second Best Performed at the Evanston Festival—\$1,000 Prize for Winning Work—Festival to Take Place the Last Week in May

The North Shore Festival Association prize contest closed on January 1 with eighty-two compositions submitted. As in previous years, the composer of the United States whose orchestral composition will be found most meritorious, will not only win the thousand dollar prize but will also have his composition played at the regular concerts of the Chicago Symphony Orchestra. Out of the eighty-two compositions the judges will have to select five works, which will be played publicly in Evanston, and out of the five, one will be selected as the winning prize composition. The judges this year are Charles M. Loeffler, Richard Hageman and Percy Grainger. The North Shore Festival contest always attracts the attention of American composers, not only on account of the cash value attached to the composition, but also because of the chance offered of having works performed by the Chicago Symphony Orchestra under Frederick Stock.

Four years ago the first prize was announced, and seventy-eight compositions were submitted in the contest. The following year only forty-seven compositions were received by Carl D. Kinsey, business manager of the association. Last year eighty-four compositions were submitted, and this year eighty-two. Besides the prize winning composition, it is the rule of Mr. Stock to include on his regular program the second best liked composition, and this again stimulates the efforts of American composers in submitting their work to the North Shore Festival Association. The festival this year, as heretofore, will take place in the Patten Gymnasium of the North-western University in Evanston, the last week in May. Complete announcement of the program as well as talent secured by the management will soon be published in these columns. It may be stated now, however, that many well known American singers have already been signed up and the coming festival is expected to be up to the standard of the previous ones. Mr. Kinsey is at the present time in New York on behalf of the Association he has so well represented since its inception some fifteen years ago.

Elsie Illingworth with Judson

Elsie Illingworth has announced her association with Concert Management Arthur Judson of New York, Philadelphia and Pittsburgh. She will assume sales management for Pennsylvania, New York, New Jersey, Delaware, Maryland, District of Columbia, Virginia, North and South Carolina, Georgia and Florida, conducting business from Pittsburgh, Pa.

Metropolitan to Revive Dinorah

General Manager Giulio Gatti-Casazza announces that Meyerbeer's Dinorah, or The Pardon of Ploërmel, will be revived at the Metropolitan Opera House on Thursday evening, January 22. The cast will be as follows: Dinorah, Galli-Curci; Corentino, Tokatyan; Hoël, DeLuca; Huntsman, D'Angelo; A Reaper, Altglass; Two Goatherds, Alcock and Ryan. The opera will be conducted by Gennaro Papi.



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NINA MORGANA.

soprano of the Metropolitan Opera Company, has again proved the truth of Pitta Sanborn's statement in the Telegram-Mail that she "wins all hearts and charms all ears in any role she undertakes" by the praise she has won as Olympia in the revival of the Tales of Hoffmann this season, as well as by her usual success in such parts as Roxina in the Barber of Seville. Miss Morgana, who has recently come under Concert Management Arthur Judson, combines a busy winter of recital engagements and re-engagements with her operatic activities.

Handel and Haydn Society, the Apollo Club and the Cecilia Society, had already made known to us the voice of heroic quality and power which Mr. Crooks happily possesses, as well as his vocal skill, musical intelligence and uncommon

lowers: Dinorah, Galli-Curci; Corentino, Tokatyan; Hoël, DeLuca; Huntsman, D'Angelo; A Reaper, Altglass; Two Goatherds, Alcock and Ryan. The opera will be conducted by Gennaro Papi.

MILAN WITNESSES WORLD'S PREMIERE OF GIORDANO'S OPERA, LA CENA DELLE BEFFE

La Scala the Scene of Another Notable Triumph for the Italian Composer—Music Critics From All Parts of Italy and Some From Other Countries, as Well as a Capacity Audience, Enjoy a Great Treat—Music Contains Abundance of Melody and Is Full of Life and Vivacity—Fine Cast Includes Lazaro, With Toscanini Conducting

Milan, December 21.—At La Scala, during the weeks ending December 14 and 21, fourth and fifth weeks of the season, were offered repetitions of Rheingold, Walküre, Carmen, Iris and Nerone, with the world's premiere of Umberto Giordano's Opera, La Cena delle Beffe, a dramatic poem in four acts by Sem Benelli, on Saturday evening, December 20.

For the last named the house was filled to capacity by a critical and attentive audience. Music critics from all parts of Italy and some from other countries were present in expectation of a great treat, and they were not disappointed. The story is well known and of great interest. Giordano, in this opera, shows sincerity of construction of his own school and technical improvement over his previous works. The composer's music is a true description of the text, has an abundance of melody, is sweet, brilliant, and full of life and vivacity. It also has many dramatic moments. The

narrative of Gianetto in the first act is of spontaneous construction and of great effect. The finale of the act, the departure of Neri, is also of great merit. The second act love duet between Gianetto and Ginevra is the most melodious part of the opera. The trio and octet of the third act are both intensely interesting. The duet between Ginevra and Neri in the fourth act and the finale are the most dramatic points. Here Giordano displays great force and temperament in shading, as Neri in reality loses his mind on discovering he has killed his own brother, instead of Gianetto, on whom he has sworn revenge. This act is extremely effective.

La Cena delle Beffe is undoubtedly a great success and marks another personal triumph for the composer of the ever popular operas, Fedora and Andrea Chenier. The acts are short. The first plays twenty-five minutes; the second, fifteen minutes; the third, twenty-five minutes, and the

(Continued on page 45)

STANDARDIZING THEORY COURSES IN UNIVERSITIES

By Earl V. Moore

Of the University School of Music, Ann Arbor, Michigan

[An address delivered before the Music Teachers' National Association, December 20, 1924.]

As music educators, either teachers or administrators, we are constantly confronted by the problem of a fair evaluation of music study, both practical and theoretical, in terms of units that will be widely and sincerely accepted both in and out of the profession. As long as the study of music involves artistic rather than scientific procedure, and insists upon personality and individuality rather than uniformity and conformity, it will be difficult to measure attainment in music quantitatively or qualitatively by standards that all can and will agree upon.

This is not a new subject in the deliberations of this association, as reference to the published proceedings for the year 1914 Et. seq., will indicate. Since that time, in one aspect or another the problem has been considered in successive years. At times the discussion has been general—in which the advisability of attempting standardization at all has been called into question; on other occasions the papers have dealt with specific topics—in which attempts were made to present a study of the possibilities of standardization in a single subject—harmony, for example. No attempt will be made here to review these excellent papers, as their contents are, no doubt, already familiar.

The problem of standardization seems to present itself—in academic circles at least—in two sharply separated aspects: i.e. in applied music and in courses dealing with the theory of music. Since the former field has been so ably discussed by the preceding speaker, our remarks will be directed more especially to the field of music theory, although most of the statements apply equally to both divisions.

A perusal of the catalogs of universities, colleges and conservatories will indicate that already considerable progress has been made in the direction of standardization of music courses. The "semester hour" as a unit of credit is quite generally accepted and there is remarkable agreement in the titles or subjects of courses listed. Divergence still obtains in the number of hours for which courses with similar titles are given, and in the scope or content of courses. In applied music, too, there is wide disparity in the amount of credit allowed. The reason for this variety of evaluations, I believe, can be found in the position music occupies in relation to the other subjects taught in the several institutions and is more the result of a traditional policy or attitude than of a failure to appreciate the proportional significance of the various subdivisions of music study. Any attempt to alter institutional policy by this association would rightly be considered as "de trop."

Both the proponents and opponents of standardization will agree that it is not the intention to carry it to the extreme that business and manufacturing have done; to do so would bring the art of music to the level of a science, and rob it of its inherent and unique qualities and characteristics. As teachers, we are not seeking to reduce the mental capacities of our students to various common levels; it is, rather, our desire to preserve, and if possible to stimulate, the individuality of the prospective amateur or professional musician. It would seem that academic institutions were in a dilemma, being forced to set up standards by which credit may be given and progress noted, and at the same time seeking to eschew the very dangers that lurk in these standards. That reasonable success has attended these experiments is attested by the fact that curricula are being set up, both in institutions of higher learning and in high schools, based upon these evaluations in terms of clearly defined units. It is also a fact that at the present time universities and colleges are not in agreement on the exact number of hours that will be accepted for credit towards graduation either in applied or theoretical music, nor is there unanimity in the exact content or scope of each of the several courses in the theory of music. This raises the pertinent question; should standardization in universities and colleges go that far? Is it necessary to the cause of music education? If desirable, what are the possibilities of its being accomplished?

The crediting of music in colleges and universities seems to rest on two hypotheses, the practical working out of which yields two divergent policies. The theory that music is a "luxury" in an educational program, is responsible for one set of evaluations, and the newer ideal that a curriculum may be developed which will give the music student the thorough-going training in his art that the universities and colleges have been giving in other subjects, scientific or humanistic, has resulted in another set of evaluations. In the institutions where music is considered as an "elective" or a "luxury," the courses usually follow the traditions and practices of the Liberal Arts College, in which the music department has its being. This relationship with the Arts College has been fortuitous since it has forced instructors in music to organize their courses in such a way that they shall measure up in content and difficulty with courses given in other subjects for a similar amount of credit. As a result, theoretical courses in music are well advanced in organization compared with courses in applied music, and standardized in certain ways with courses in other subjects. The serious objection that can be raised against this type of institutional policy is that the courses are apt to be designed for those whose tendencies are more literary, critical and perhaps creative, than for those who are actually to make music real and vital by participation and performance. To speak more specifically: under such conditions, harmony for example is frequently only a two hour course for one or two years; history of music is given two or three hours per week for a year; applied music may receive as much as two hours' credit per semester. Considered from the view point of the Bachelor of Arts degree, this is fair and reasonable. In some universities as many as one third of the total number of hours required for a B. A. degree may be earned in music, which is indeed generous. But courses organized to meet these conditions are not suitable in their entirety for the curriculum in which music is a major and not a "luxury" or an "elective." Nor must we expect departments organized under this general policy to welcome criticism of their arrangement and scope of courses. Therein lies one expression of the unique ideal of an institution, and by which it is differentiated from its sisters. This policy is comparable to a "trade mark" in the business world, and

only the institution itself is responsible for its weaknesses, if there be any.

The second hypothesis on which evaluations are based appeared when in universities and colleges music was raised to the level of the other arts and sciences, and given the honor, in some cases, of a specially prepared curriculum leading to a specific degree. The story of the struggles of engineering, pharmacy, medicine, etc., towards well balanced curriculae is being repeated with slight variations in the case of music. The importance of music in the aesthetic life of our nation, which is implied in the granting of musical degrees, brings added responsibilities to those institutions which have accepted this challenge. Merely "going through the motions" of attending classes, and practicing so many hours per day are not sufficient in the new order. The scope and credit evaluations of courses based on the "luxury" hypothesis will no longer meet the requirements. It is no longer a question of merely arriving at a basis for evaluating certain work in terms of semester hours for the purpose of having it count along with other "purely cultural" courses toward an arts degree. It is now a question of whether the student who has completed the courses in the curriculum is a soundly trained musician, with the background necessary to give him an intellectual as well as temperamental grip on his art. When we shall have arrived at the point of considering the education of a musician as seriously as that of a physician or a chemist or a literary scholar, we will find that standardization of courses takes on a solemn meaning, and must not be approached unadvisedly. If I read the signs aright, in the future we will not be so much interested at commencement in whether a student presents a specified number of hours' credit in a carefully defined curriculum, providing to the lover of statistics that the students has gone "through the mill" and attained certain averages, as we will be in how this individual will function in musical circles after he leaves the institution; how he will progress or retrogress artistically; what contribution he can make toward the wider and more complete enjoyment of the art in which he works. Courses in music and universities and colleges may have to be revamped in the light of the practical responsibilities which rest on the shoulders of the officers and faculty of the institution that trains the next generation of music students. Music courses should no longer bear among college students the stigma of "snap" courses. Let the content and material be so arranged as to command the respect of all types of students. Let the ideal of university and college courses be increasingly higher, as students come to us from the secondary schools with the fundamentals more thoroughly laid than at present.

There are two ways to arrive at standardization of courses and credits: (a) to set down in minute detail the material which the course is to cover; (b) to set up rigid qualifications for the teaching staff. Neither plan by itself will produce uniformly good results, but it is the feeling of the writer that where the emphasis is placed on covering a definite portion of the subject in a given time regardless of the capacities or needs of the particular group, the whole raison d'être of the course is apt to be missed. And this is the danger point of too rigid standardization. It would seem that the desired ends might be obtained more economically by universities and colleges insisting upon members of the staff being selected for their special training in, and thorough knowledge of the subject, and their ability to impart information and stimulate study and investigation on the part of the student, leaving to the instructors themselves who are conscious of the policy of the university the determination of exact boundary lines between courses, and the proportion of the student's time that the several courses should take. Quite frankly, I do not believe that any paper scheme for standardizing courses will work over a very wide area, so divergent are the policies of the several institutions in the way the department of school is organized. And furthermore, as the secondary and high schools raise the standard of their class work in music, the courses in the institutions of higher learning can and must reach out correspondingly farther. As instruction becomes more advanced, the less uniform and standardized it can be, and the more important is the properly prepared instructor.

Perhaps this paper has given the impression so far that the writer does not approve of the efforts of standardization, and that we are "following a wisp of smoke." In so far as standardization suppresses the individuality and personality of teacher and student in the study of an art, it should be frowned upon. In elementary work, and to a certain degree in intermediate and advanced work, it is eminently worth while, so long as mere credit is not the goal. I am not in sympathy with any movement to "flivverize" the products of our music-education institutions.

The problem of standardized credit in music is perhaps most acute when students transfer from one school to another, and wish to have their previous work accepted as advanced credit. The apparently ruthless cutting down of music credit by officers of administration is often interpreted by the student as a reproach on the work of his alma mater, when in reality it is merely a question of the relative position of the music departments in the two institutions, and whether the courses offered were organized in a Bachelor of Arts or Bachelor of Music curriculum. At the university with which the writer is connected, a simple and practical scheme of adjusting credits is employed. If a student from another school wishes to receive advanced credit in full in the literary college for work pursued in an institution not on the accredited list, he must pursue successfully the next course or suffer a slight decrease in hours credit. This works well particularly in the case of students coming from conservatories, and the results are usually satisfactory to both parties involved.

As suggested above, the greatest need at the present time is the organization and standardization of the proper courses to be given in high schools and conservatories, so that universities and colleges may eventually have a less heterogeneously prepared student body. But even in this case, standardization should proceed within the several states rather than nationally. It would seem that we are in an endless chain with the universities and the high schools at

the opposite sides of the ellipse, each more or less dependent on the moves of the other. As the instruction in the high schools reaches a more definite and measurable basis, the universities and colleges can more adequately perform the service expected of them, viz., music instruction of university grade. In conclusion, it would seem that:

(a) Music courses in colleges and universities are reasonably uniform in subject matter and scope, and in the use of the "semester hour" as a unit of credit.

(b) Due to the varying positions of the department of school of music in the institutions of higher learning, resulting in different schemes of organization and correlation with the other departments or schools, any attempt to standardize the content or length of courses on a national basis would be unwise, and perhaps would be resented.

(c) Emphasis should be placed upon higher qualifications of the teaching staff, rather than on printed synopses of courses that are given by instructors whose training has been superficial and are teaching theory to augment their income.

(d) In each state, in cooperation with the university or principal college in which advanced work in music centers, encouragement should be given to the working out of a program of music courses in the high schools which should be carefully outlined and taught by trained instructors to the end that the work will prepare for, and dovetail into the curriculae of the colleges and universities. The finer and more advanced type of scholarship that will result from this liaison of educational forces will justify the standardization of fundamentals and essentials, and will give the true basis for the development of the sublime gift of God to man—individuality.

Rubinstein Club Hears Marriage of Figaro

One hundred and fifty presidents of the prominent women's clubs of New York and Brooklyn, and many other distinguished guests, were present at the afternoon affair of the Rubinstein Club, Mrs. William Rogers Chapman, president, at its President's Day reception and musicale on Tuesday afternoon, January 6, in the grand ballroom of the Waldorf-Astoria. The affair was brilliant and the spacious ballroom and the boxes were filled to capacity. The Marriage of Figaro, with an all-star grand opera cast, was given under the personal supervision of William Wade Hinshaw, with seven solo artists, costumes, scenery, and chamber orchestra, Ernest Knoch director. The solo artists were Mmes. Clytie Hine, Editha Fleischer and Celia Turill, Messrs. Alfredo Valenti, Pavel Ludikar, Ralph Brainard and Herman Gelhausen, the same cast that presented it earlier in the season at Carnegie Hall and which is making an extensive tour in it this winter. The smaller proportions of the Waldorf-Astoria Auditorium showed this dainty chamber work to better advantage than the wide spaces of Carnegie Hall. Miss Fleischer as Suzanna, Miss Turill as Cherubino, and Pavel Ludikar as Figaro, again distinguished themselves in the leading roles, playing with delightful spirit and finish and singing most acceptably. Ernest Knoch led the performance with spirit and dash. Members and their guests were much pleased with the excellence of the presentation and there were repeated curtain calls at the end of each act. A reception followed the close of the opera.

Nannine Joseph Leaves Witmarks

Nannine Joseph, for many years general representative executive secretary and more especially director of the Black and White edition of M. Witmark & Son, music publishers, will leave this firm on February 1 to become general office manager of Brandt & Brandt, literary agents, New York. Aside from this position Miss Joseph will conduct a special department in which she will take care of all non-fiction material for this agency. She will not sever her connections with M. Witmark & Son entirely, as her new duties will allow her to be a special representative for Witmark at all music and music publishing conventions, and she will still present the Black and White catalogue to operatic and concert singers.

This will indeed be a surprise to the thousands of musicians in this country who have known Miss Joseph for years. It has often been said that she has the largest acquaintance of any woman in the business. She never fails to attend all the music publishing conventions, conventions of women's clubs, and has been special representative to many of these important affairs, aside from her official capacity with M. Witmark & Son. The cleverness and ingenuity of this young business woman, her knowledge of the music publishing business and genial personality have made her an invaluable asset to this concern. The MUSICAL COURIER extends all good wishes to Miss Joseph in her new work!

Cornell Pupils in Recital

A song recital by a small group of the pupils of A. Y. Cornell, will be given on Wednesday evening, January 21, at the new Chickering Hall, 27 West 57th Street. Operatic excerpts and arias, together with songs by American composers, will constitute the program, which will be sung by Marion V. Angus, soprano; Ruth McIlvaine, contralto; Albert C. Hewitt, Jr., tenor; John Kuebler, basso; Viola Hailles, soprano; Earl C. Waldo, baritone; William Spital, tenor; with Charles Gilbert Spross, composer and pianist, as accompanist. Cards of admission may be had by applying to the A. Y. Cornell Studios, Carnegie Hall, New York.

Bonelli and Cornelys for Germany

Richard Bonelli, American baritone, at present singing at La Scala, Milan, and his wife, Pauline Cornelys, soprano, will be members of the Italian company which is to make a tour of thirty of the principal cities the coming spring. Miss Cornelys will sing Violetta, Nedda, Mimi and Gilda, while Mr. Bonelli will appear in such standard operas as Rigoletto, Pagliacci, Trovatore, and others. He recently declined an offer for a season with the San Francisco Opera next fall as his engagements will keep him in Europe for most of the next season.

Macmillen at Hotel Roosevelt

Francis Macmillen will be heard in recital in the ballroom of the new Hotel Roosevelt on Friday afternoon, January 16. The concert will be for the benefit of the Music Department of Bryn Mawr and for the City Music League.

STRAVINSKY CONDUCTS AN INTERVIEW AND A CONCERT

Brilliant in the Former, His Works Impress More Than Himself in the Latter—"I Detest Modern Music," He Cries

By H. O. OSGOOD

The second time I saw Igor Stravinsky he had on a swallowtail coat and looked very much like other men in swallowtail coats. That was Thursday evening, January 8, when he made his debut in America as a conductor, leading the New York Philharmonic Orchestra.

But the first time was the previous Monday afternoon, in his apartment at the Hotel Langdon, and then he looked quite different, when he was attired in a light sweater jacket, decorated with alternate orange and grey stripes, vertical, which after all, is quite different from what the average man wears, even at home. Besides, he wore a monocle on Monday. On Thursday he had that same monocle hanging around his neck but when he came to conduct he took no chances of disturbing it, producing a pair of gold-mounted spectacles, invisible at a little distance, and clamping them carefully over his ears. It seems that, outside of his music, he does not disbelieve in the theory of safety first.

In chronological order the interview comes first by about three days, so perhaps it would be well to write it first. It was, without question, the most interesting interview at which I ever sat in during the almost fifteen years I have been interviewing this and that musical luminary for this magazine. Mr. Stravinsky is the interviewer's delight. A question to him is merely the first tiny snowball, which he proceeds to roll down hill, making it grow larger and larger at every step until it has developed into a whole paragraph, or even a chapter. The trouble of interviewing Mr. Stravinsky is not to know what to write, but to know what to be able to leave out. It all deserves inclusion, for the composer has a mentality that is on the qui vive every moment of the time, and one bright, witty, quaint expression follows another so quickly it is hard to recall them.

Stravinsky, in the orange and grey sweater, leaned against the big black piano while the interviewers—a dozen or so of them—sat or stood around and shot question after question at him. Somebody wanted to know if he was composing at present. No, he was not. Composition, of course, required concentration, and his entire American visit would be devoted to nothing but his concerts and recitals. Did he have anything on the tapis? Yes, a piano sonata, practically completed. Then talk went over to the piano concerto which is to be heard for the first time here when he plays it at the Philharmonic concerts on February 5 and 6, Willem Mengelberg conducting.

STRAVINSKY DETESTS MODERN MUSIC

"It is only eight months old," said he. "The idea is sort of a great passacaglia or toccata. It is full of counterpoint—piano counterpoint, as I call it. It is quite in the style of the Seventeenth Century; that is, the style of the Seventeenth Century viewed from the angle of today. You know I detest modern music."

He dropped that last sentence quite incidentally, but the interviewers fairly whooped with joy. There was the headline.

"But," objected someone at once, "you say you detest modern music and yet you are generally looked on as the foremost of the modernists."

"No, no," protested Stravinsky. "My music is not modern music nor is it music of the future. It is the music of today. One can't live in yesterday nor tomorrow."

"But who are the modernists then?"

Stravinsky smiled. "I shan't mention any names," said he, "but they are the gentlemen who work with formulas instead of ideas. They have done that so much they have badly compromised that word 'modern.' I don't like it. They started out by trying to write so as to shock the Bourgeoisie and finished up by pleasing the Bolsheviks."

Of course, there came the inevitable question about jazz. "Oh, yes," said he, "I am very much interested in it. I have my Rag Time for chamber instruments, which I am doing at the end of the month, and then there is my Piano Rag Music. It isn't you understand, any effort to write jazz, but simply to extract the essence of it, so to say, and do it homage."

Next! What about quarter tones?

BORN TEMPERED

Stravinsky smiled again. "I was born tempered," said he. "Quarter tones are very nice for the African Negroes or for the Papuans. I'm too intelligent and too rich to need quarter tones. The first time I heard the Haba quartet played I thought the players were having a bad morning and playing a bit out of tune,"—which is exactly the experience we in New York had on first hearing some of Ernest Bloch's quarter tones.

JANACEK'S NEW OPERA

Prague, December 22.—Leos Janacek, author of *Jenufa*, is nearing completion of his new opera, which is based on the play by Karel Capek, the Czech dramatist, and entitled *Die Sache Makreppoules*. B.

NEW VIENNESE OPERA FOR ROSTOCK

Vienna, December 20.—Carl Lafite who compiles *Hannerl* (a sequel to *Blossom Time*) from Schubert melodies and who holds a high office with the *Gesellschaft der Musikfreunde*, Vienna, has just had his new opera, *Die Stunde*, accepted for premiere by the opera of Rostock, Germany. The first performance will take place this winter. P. B.

MASCAGNI SUES

Vienna, December 24.—A suit for damages was brought against Pietro Mas-

cagni, at present guest conductor of the Staatsoper, by a Viennese lady named Johanna Puder, who claims that as long ago as 1892 her father submitted to the maestro the libretto of an opera named *Bicetta*, which was never returned. Mascagni does not recall having received the libretto but upon his declaration that he would search for it among his manuscripts upon his return home the case was adjourned. P. B.

A NEW STRAUSS OPERA

Vienna, December 29.—Richard Strauss is at work upon a new opera (after a book by Hugo Hofmannsthal) which deals with an episode from Goethe's *Faust*. Probably this is identical with the opera already announced, entitled *Die ägyptische Helena*, as *Helena* is one of the characters in the second part of *Faust*. The

He was asked about that incomprehensible work of his played here last year by Stokowski, the *Symphonies for Wind Instruments*.

"Oh," said he, "that is a sort of sculpture in music, something very objective, indeed. It was, you remember, my tribute to Debussy, not a lament over his memory, but a homage to his immortal art." Then apologizing to the lady reporters for the French word "deshabillé" he went on to explain that he "undressed" his music so that the cadaver would stand out in all its anatomical beauty and dignity. "That is just what Bach did," he went on. Bach is perhaps his greatest enthusiasm. "Nowadays they dress Bach up in a whole Wagnerian orchestra, when he contemplated nothing of the sort."

Asked whether he preferred to have his ballets heard with the stage action or separately, as musical pieces, he



IGOR STRAVINSKY.

From a sketch by Picasso, reproduced by courtesy of Paul Rosenberg.

replied: "I think I like to have them done better without any action to distract attention from the music."

Then the question turned to his latest ballet, *Les Noces*, which has never been done here. I asked him if he intended making a suite from that music.

"That would hardly be practical," said he, "on account of the chorus. *Les Noces* is a peculiar score made up of *matier soufflé* (literally "whistled material") and *matier frappé*. I contrast the music of the wind instruments, among which I include the voices—for what is a voice but a wind instrument?—with the music of the percussion instruments, not only the ordinary ones, but the four pianos in the score, which I also use as percussion instruments."

Somebody asked which of his works he likes best.

"Of course," said he, "the one that I am at work upon. I think every creative artist must feel that way, or else know that the work he is doing is not his best."

By this time, with his interesting elaborations and discussions, almost an hour had gone by. We rose to leave but just then someone asked if piano rolls of his works existed.

"Yes, yes," said he eagerly, "of most of all of them. I made them all myself and I am going to make some new ones here in America. My rolls are different from all others. When, for instance, Paderewski makes a roll it is a photograph

of what he plays, but when I make one it is a lithograph before I finish with it. After it is made I go over it time after time, remaking it, introducing sometimes new harmonies, often transposing passages so that they will be more effective, in fact, altering it in every way to adapt it for the medium through which it is to be expressed."

THE CONCERT

And now, to tell the truth right out in meeting, Stravinsky was not as interesting at his concert as he was at his interview. He is not a great conductor—and why should he be? He has done very little conducting. Doubtless a man of his intelligence would develop with great rapidity. His beat is perfectly plain, doubtless easy to follow. His other indications are few and he does not seem to have the quality of arousing enthusiasm in his men. This may have been because they were too anxious at the first concert, since all the scores are technically very difficult and two of them quite new to the orchestra. As a matter of fact, there was little freedom and abandon in the playing and more technical slips than one hears ordinarily in a dozen Philharmonic concerts. Four of the works given—*Song of the Volga Boatmen*, *Fireworks*, *Le Chant du Rossignol* and *Suite from L'Oiseau de Feu*—had already been heard here; and to be strictly honest again, all have had better performances than that of Thursday evening.

New to New York (unless memory is wrong) was the *Scherzo Fantastique*, an early work (1908), inspired, said the composer, by reading a number of books on the life of the bee. The first part was reminiscent of that little scherzo on the same subject played here a few weeks ago by Koussevitzky and written by Stravinsky's great teacher, Rimsky-Korsakoff, and the middle part (Oh, wonder of wonders!) had some lovely tunes and effects that were borrowed straight from Richard Wagner of the *Siegfried Idyll*. It was a charming work, but hearing it, nobody would have thought of the Igor Stravinsky of today.

The other novelty was the *Suite from Pulcinella* (After Pergolesi), for small orchestra, eight numbers. "This," said Mr. Stravinsky, "is, in effect, the portrait of Pergolesi and his times, painted by Stravinsky." The proportion, one would say, is about two-thirds Pergolesi and one-third Stravinsky. There are some delightful combinations of the two in the toccata, for instance, with Pergolesi's jolly tune and Stravinsky's happy modern touches in the harmony and instrumentation; there is some very dull stuff, as in the variations of the gavotte for wind instruments; there is a duet between trombone and double bass, which recalled Paul Whiteman more than it did Pergolesi; and then there was a very jolly finale, which left a good taste in the mouth.

Of the familiar numbers, *The Song of the Volga Boatmen*, lasting rather less than two minutes, was doubtless only played because the composer himself regards it as a "sort of hymn, an introduction or overture to a spectacle, concert or other public gathering." The *Fireworks* have often been played more brilliantly than they were under the composer's baton; for instance, under that of Fritz Reiner last summer, when the number made such a hit that it had to be repeated. *Chant du Rossignol* seemed, as last year under Messrs. Damrosch and Mengelberg, very uneven. There are interesting pages and there are long, dreary stretches. *L'Oiseau de Feu* was the most successful affair of the evening. It has something to say and it says it. Nor did the composer stand between the work and its utterance. Though it is in his "early fashion," one felt that he still thinks a good deal of it.

There is no doubt that everybody was there to see Mr. Stravinsky. He had to bow and bow repeatedly for two minutes or more in answer to his welcome from the audience and the orchestra before he could start the program. And at the end he was called out half a dozen times while enthusiastic persons crowded around the stage. The house was filled to the last seat and inch of standing room.

Coates Back at Rochester Post

Albert Coates, British conductor, has arrived in Rochester to begin his season with the Rochester Philharmonic Orchestra. He will conduct his first concert on Thursday evening, January 22, at the Eastman Theater.

In addition to his concerts with the Rochester Philharmonic, Mr. Coates will also conduct three performances in Kilbourn Hall, Eastman School of Music, with the Little Symphony Orchestra, which he has organized. Lamond, pianist, will be the soloist at the first Coates concert. Mr. Coates' season will include three evening concerts and six afternoon performances with the Philharmonic.

Marie Miller Engaged for Sixteen Sundays

Marie Miller, harpist, has been engaged to play for sixteen Sunday evening services at the Broadway Tabernacle, New York, beginning January 2.

FOREIGN NEWS IN BRIEF

paper also reports that the premiere of the new work is to take place at the Vienna Staatsoper in the spring. Strauss is at present sojourning at his Bavarian home, Garmisch. P. B.

WAGNER AND BRUCKNER ON THE STAGE

Klagenfurt (Austria), December 21.—God's Own Musician is the title of a new drama in which Anton Bruckner is the central figure and which has just been produced here for the first time anywhere at the Municipal Theater. One of the other famous personages who appear in the play is Richard Wagner. The author of the drama is Dr. Ernst Dec-

sey, well known Viennese critic and author of books on Hugo Wolf, Bruckner and Franz Lehár. B.

EVENTS IN AMSTERDAM

Amsterdam, December 20.—One of the interesting events in the first part of the season here was a visit by Stravinsky, who conducted concerts of his own compositions and played his piano concerto. Notable among the Stravinsky offerings was the splendid art with which Vera Janacopolus sang some of the very difficult songs, with perfect technical control, beautiful quality of tone and extraordinarily fine vision. The Strauss-Couperin suite, played by Mengelberg,

did not make much of an impression, nor did the two movements of Mahler's tenth symphony. K. S.

SPONTINI'S LA VESTALE REVIVED

Brussels, December 20.—After a pause of eighty years the Theatre de la Monnaie has revived Spontini's *La Vestale*. Some of the music still seems fresh and interesting. A. G.

LEIPSIK CELEBRATES CORNELIUS CELEBRATION

Leipzig, December 22.—In honor of the one-hundredth anniversary of the birth of Peter Cornelius the Leipzig Opera has revived his opera, *The Barber of Bagdad*, using the version prepared by Felix Mottl, which has been still further condensed and shortened by Gustav Brecher, who put it on and conducted it here. The total length of the opera is now only an hour and a

half, and in consequence the interest in it is heightened. Production was of the first order and the cast excellent. The house was sold out for the first performance and the opera had a genuine success. A. A.

OPERATIC NOVELTIES AT LEIPSIK

Leipzig, December 15.—The first two novelties presented at the Leipzig Opera during the present season have been Schreker's *Irrelohe* and Albert Noetzel's *Meister Guido*. The former, which has not won notable success in other German cities, made a pronounced hit here, thanks doubtless due to the thorough preparation under Gustav Brecher and Walter Brueggemann, respectively, the musical and stage-directing heads of our opera. The Noetzel opera, rather long drawn out, was received in a friendly manner. Dr. A. A.

METROPOLITAN AUDIENCE GIVES THE PONSSELLE SISTERS AN OVATION

Rosa Ponselle Delights in L'Africana and Gioconda, and With Carmela, a Guest Artist, Is Featured at Sunday Night Concert—Smaller Audience Than Usual Hears Jenufa—Easton Scores Brilliantly in Lohengrin and Butterfly—Other Favorites Share in Honors of the Week

SUNDAY NIGHT CONCERT, JANUARY 4

At the Sunday night concert a crowded house greeted with enthusiasm the artists of the company who appeared: Nina Morgana, Vicente Ballester, Nanette Guilford, Armand Tokatyan and Jose Mardones—all of whom were in excellent voice. Erna Rubinstein, violinist, the guest artist, gave splendid interpretations of the Mendelssohn-Bartholdy concerto and her group of three numbers, displaying fine tone and technique. Bamboschek and his orchestra added several numbers.

JENUFA, JANUARY 5

Jenufa was repeated on the evening of January 5 to a smaller audience than one expects to find at the usually crowded Metropolitan Opera House, indicating pretty plainly that the work is not catching popular favor in spite of the high class of the production and the excellence of the artists who carry it through. It is not surprising, for a more repulsive libretto would be hard to find. It is a "Tess" brutalized with mid-European peasant bestiality. Also, the working out of the libretto is far too conversational. There are too few lyric moments, and though one must credit the composer with truly amazing technical prowess in succeeding as well as he did, the result is far from satisfying, at least to American ears.

Jeritza again sang the role of Jenufa, and did it with tremendous force, passion and appeal. Of her two lovers the strong one was again Laubenthal, who makes of the unsympathetic role as much as one supposes could be made of it. The other, the more gentle of the two, was George Meader on this occasion, and he made of it a brilliant impersonation, singing the music with beauty of tone and musicianship, and reaching just the right angle of histrionic interpretation, which made of him a figure in this sordid drama as appealing as Jenufa herself.

Branzell, as the foster mother of Jenufa, has a role that one might well call the leading one of the work, and did it full justice. She is a splendid actress as well as a capable singer, and she made the rough peasant woman—this vicious Moravian Mrs. Grundy—a living person as horrible yet pitiful as could be wished for.

The cast was otherwise unchanged and Bodanzky again conducted with that technical perfection for which he is rightly prized.

L'AFRICANA, JANUARY 7

Rosa Ponselle, as the unfortunate slave girl, Seika, and Beniamino Gigli as the explorer, Vasco da Gama, brought many rounds of applause in a splendid performance of L'Africana on Wednesday evening. Miss Ponselle's gloriously rich voice and dramatic expressiveness gave to the role an intense interest. She put herself wholeheartedly into the interpretation of the part and sang the beautiful music with excellent vocal style and feeling. She completely captivated her hearers through the unusual beauty of her voice and the sincerity of her work. She had good opportunities to show both the clear, flexible high range of her voice and the warm contralto timbre of the lower register. Gigli, too, was in fine voice and sang with distinction. The beauty of his ringing tones, his earnestness of expression and his artistic delivery all contributed to a most

effective portrayal. In the aria, O Paradiso, he did some of the finest singing of the evening, with particularly admirable vocal control. In the duets Miss Ponselle and Mr. Gigli again aroused special enthusiasm. Giuseppe Danise did some commendable singing as Nelusko, and Adamo Didur was admired as Don Pedro, while Inez was effectively portrayed by the clear voiced Queena Mario, who sang with artistic refinement. The rest of the cast was a familiar one and Tullio Serafin conducted with spirit and feeling for the colorful score. Chorus, orchestra and ballet lent their aid to a performance that thoroughly delighted a capacity audience, enlarged by many standees.

LOHENGRIN, JANUARY 8

Thursday evening's performance was a repetition of Lohengrin, this time with Florence Easton in the rôle of Elsa. It is a part particularly adapted to her voice, style and action. One really sympathizes with the unfortunate young woman who becomes the victim of that besetting feminine sin of curiosity. Rudolf Laubenthal was a Lohengrin who not only sings well but also looks and acts the youthful hero. Friedrich Schorr as Telramund, appearing for the first time this year, brought back that same plenitude of voice and energy of action which made him a favorite last season. Karin Branzell was duly dramatic in Ortrud's sinister rôle, and Paul Bender was a dignified King Henry. Gustav Schuetzendorf was the herald, and the four pages were sung by Louise Hunter, Minnie Egner, Laura Robertson and Mary Bonetti. Bodanzky conducted and the chorus cheerfully lent its lusty lungs to the proceedings. All in all it was a typical Metropolitan Lohengrin—which means a very good one.

LA GIOCONDA, JANUARY 10

There is no more gorgeous singing to be heard at the Metropolitan this season than in the revived La Gioconda with Rosa Ponselle, Jeanne Gordon, Beniamino Gigli, Titta Ruffo, Merle Alcock and Jose Mardones in the principal rôles. It was this sextet that made up the cast on Friday evening, and not only was every seat taken, but also the standing room was jammed almost to suffocation. There is not even a mediocre voice in that whole cast. All of them are superlatively fine, besides which their owners know how to sing extremely well. And furthermore, Tullio Serafin at the desk has put a life into this and other Italian operas that they have not enjoyed at the Metropolitan in many, many years past. There was a continuous series of ovations throughout the whole evening.

MADAME BUTTERFLY, JANUARY 10 (MATINEE)

Florence Easton, Mario Chamlee and Antonio Scotti were the principals at the Saturday afternoon performance of Madame Butterfly. Mme. Easton, as Cio-Cio-San, frequently aroused the large audience to applause during the action of the opera with the quality of her singing and her fascinating portrayal of the rôle. Chamlee as Pinkerton and Scotti as Sharpless were excellent, vocally and histrionically. Paltrinieri, as Goro, sang the rôle with his accustomed artistry. Bourskaya, as Suzuki, again showed her rich voice to advantage, and Phradie Wells carried the unsympathetic part of Kate Pinkerton very ably. Tullio Serafin conducted a smooth performance.

SUNDAY NIGHT CONCERT, JANUARY 11

A capacity audience attended the fine concert on Sunday night at the Metropolitan, every inch of standing room being occupied. There was much interest in the guest appearance of Carmela Ponselle, who was heard in the O Don Fatale from Don Carlos which she sang beautifully, revealing her fine organ over which she exercised admirable control. The voice is mellow and rich and she was easily heard over the orchestra even at the back of the auditorium. The audience gave her a cordial welcome and the two sisters, Rosa

and Carmela, completely won the audience after their superb rendering of the duet from the second act of Aida, when the voices blended delightfully. Rosa Ponselle was heard in two solos—Taca la Notte, from Il Trovatore, and D'Amor sull' ali rose, from the same opera. She was in fine voice and came in for a large share of the evening's honors.

Lawrence Tibbett was the recipient of a hearty demonstration also, after his singing of Eri Tu from Un Ballo in Maschera, which was finely sung. Giovanni Martino's singing of an aria from Simon Boccanegra again revealed his rich voice and polished style; Ralph Errolle made a good impression with the Una furtiva lagrima aria, being recalled several times, and Raymonde Delaunoy sang effectively the Depuis le jour aria from Louise. The orchestra, under Bamboschek, was heard in several numbers which rounded out an enjoyable program.

Philadelphia Orchestra Concerts

Philadelphia, Pa., January 10—The Philadelphia Orchestra Concerts of January 2 and 3 were somewhat shorter than usual, beginning with symphony No. 7 in E major by Anton Bruckner, which was followed by two numbers by American composers, War Dance from suite Native Moments by Henry Joslyn and Japanese Nocturne by Henry Eichheim. Sur la route de Poggio-Bustone (La Procession) by Pierre completed the program. Of the above, the Japanese Nocturne was the only one which had been played here before. The symphony, given in honor of the centenary of the birth of the composer, is suggestive of Wagner, Bruckner having declared that the adagio was written as a dirge in Wagner's memory. It was admirably played throughout, the first and second movements being especially beautiful and impressive.

Of Mr. Joslyn's vigorous War Dance, decidedly American in character, the composer says: "It is the jazz of contest, the pulse of struggle in the midst of frivolity." Mr. Joslyn also says: "It is directly due to Mr. Stokowski's influence and encouragement that the suite Native Moments has been finished and brought to performance, and it can be said to have been written for him."

The Japanese Nocturne by Henry Eichheim introduced an Oriental atmosphere in its characteristic melodies and in the clever use of percussion instruments. To Mr. Schwarz fell the honors of the performance upon the latter instruments. Mr. Tabuteau's excellent solo oboe work also received enthusiastic recognition from the audiences.

In the final number, Sur la route de Poggio-Bustone (quoting from the program notes): "We watch the pilgrims on the road to Poggio-Bustone, we hear the voices of the young men and young girls as they rejoice, and sing." This was especially well received by the audience.

Mr. Stokowski and the orchestra gave a splendid performance of this varied program, which required many sympathetic interpretations of diverse characteristics.

M. M. C.

Rochester to Hear Faust

Today (January 15) the Rochester American Opera Company, which made such an auspicious debut last November, presents Faust as its second offering. The opera will be sung in the Eastman Theater at a matinee performance. This new operatic organization is composed entirely of American singers and will give all of its performances in the English language. For the present season its appearances will be confined to Rochester.

The cast for Faust includes George Fleming Houston, bass, who won success in Boris at the premiere; Cecile Sherman, a young soprano from Mobile, Ala., who has a voice of beautiful quality; Halfred Young, of Portland Ore., as Faust; Richard Halliley as Valentine; George Segers, of Cincinnati, as Wagner; Mary Bell, of Austin Tex., as Martha, and Douglas Steade, of Springfield, Mass., as Siebel. Frank Waller will conduct.

The production is the joint work of Vladimir Rosing and Rouben Mamoulian, with the scenery and the costumes of the principals the creations of Norman Edwards and the Eastman scenic staff. The presentation will depart considerably from operatic tradition, particularly in the conception and interpretation of the rôle of Mephistopheles. The Eastman Theater Ballet, under Enid Knapp Botsford, will provide the incidental dances.

Children's Recitals at Master Institute

Recent recitals of pupils of the Master Institute of United Arts, New York, have especially called attention to the work of the children's department and to the versatility encouraged in the child. Chamber music has been a feature of the children's programs, and the fine ensemble work has indicated how this branch of the study is being encouraged at the Master Institute from the beginning of the child's training. At the latest children's concert, ensembles of children ranging from six years to about thirteen or fourteen, made up the chief numbers of the program. Among the teachers of the faculty whose pupils have appeared in recent recitals and who have cooperated in the work of the ensemble groups are Mr. and Mrs. Maurice Lichtmann, Esther J. Lichtmann, Ethel Prince Thompson and Max Dittler of the piano department; William Coad and Herman Rosen of the violin department, and Percy Such of the cello department. Monthly students' concerts are held at the Master Institute, and in addition informal programs by the children are given every other Saturday afternoon.

Cecil Arden's Box Party

At the benefit performance of Tosca for the Free Municipal Open Air Opera fund, Cecil Arden had, as guests in her box: Fanny Hurst, Rita Weiman, Vilhjalmur Stefansson, and Ralph Morgan and Eddie Robinson, now playing in The Firebrand.

Sundelius to Sing in Washington

Contracts have just been signed by her managers, Haensel & Jones, for an appearance in concert in Washington, D. C., by Marie Sundelius on January 21.

Rubinstein Begins Tour

Erna Rubinstein arrived in New York from Europe on the Aquitania on New Year's Eve to begin her fourth tour of this country. The diminutive violinist will be heard extensively in the West this season.

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All engagements for this season are booked by the Management of Frieda Hempel. Next season's American and Canadian tour booked by George Engles, Aeolian Hall, New York.

AGAIN IN OPERA!

We are happy to announce that negotiations are under way whereby Miss Hempel will be heard in Europe next season in some of the roles wherein she stands unrivalled. Among these operas are:

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THE MAGIC FLUTE
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OPENSHAW TALKS ABOUT TUNE WRITING

Openshaw needs no introduction to the music loving public. When he wrote Love Sends a Little Gift of Roses he put himself on the musical map and built himself a monument that is likely to stand for many a long year—one cannot venture to surmise at present how long. But Openshaw himself takes surprisingly little credit for the building of that monument. Or perhaps one might better say that he feels the monument was built not so much in honor of Openshaw as in honor of Tune, or of Beauty.

Openshaw rather gives the impression that, in his opinion, such a tune owes very little to the effort of the man who writes it. Of course, he says, a certain persistence is necessary—the single-mindedness to stick at it until the complete whole is built from the germ. But the germ, according to Openshaw, either comes or does not come. One cannot force it. Indeed, according to Openshaw, the less one forces it the more likely it is to come.

He describes the mental state necessary to creation very clearly, at least in so far as it applies to himself. He likes to get the stimulation that arises from a chat with a friend. Certain people, he says, are wonderfully restful to him and, at the same time, wonderfully creative of self-confidence in him. He speaks in this vein especially of the man who has written the lyrics of some of his songs, Leslie Cooke. Leslie Cooke it was who wrote the beautiful words of Love Sends a Little Gift of Roses, so well suited to Openshaw's tune.

As to how the tunes are written, Openshaw prefers to make the music first, acting on the principle that musical beauty is far more delicate than the beauty of words. He points out that even the smallest alteration in a tune may spoil it, whereas words may be turned about or added to without detracting from their effectiveness. Therefore, says he, it seems logical to make the tune first and to get the words afterwards.

Unless the reviewer has misunderstood, Openshaw plays or sings his tune to his lyric writer, and the words gradually build themselves up so as to fit not only the exact rhythm but also every phrase of the melody and every chord of the harmony. Only very rarely is a note of the music changed, and then only where the essential character of the music cannot possibly be injured by it.

Openshaw was asked how he felt about the claim, made by some writers, that they were inspired by the words. He said it might occasionally be the case—undoubtedly was often the case with more difficult music. But he insisted that the opening phrase of the tune in popular music was of such extreme importance that that, at least, should be conceived away from the words. Not until that opening phrase was found was it worth while to go on with the music at all.

He enlarged upon this idea. He said that no amount of fine writing or thematic development and harmonization could possibly cover up a bad start. The tune might be bad with a good start, but it could never be good with a bad start. He quoted such songs as Berlin's What'll I Do to illustrate what he meant. Berlin might have had those words in mind when he made that phrase. Probably the words and the music suggested themselves to him at the same time, together. But afterwards it was probable that

the tune was worked out to a finish and then the rest of the words set to it.

Openshaw insists that the opening phrase must be of such definite importance, so original and catchy, that it will instantly get the attention of the listener and hold it for that moment at least. Then, of course, what follows must be similar and of equal interest, or nearly so. But some tunes, he says, that have a good start have won a real success in spite of the fact that only the first phrase is really fine. The



Langflier photo

JOHN OPENSHAW.

follow-up, even though not satisfactory, may not be so bad as to spoil the fine start.

Especially of interest is what Openshaw says about the "placid-excited" state which brings out the best ideas. A state of complete mental ease and well-being is, for him, essential. This comes, often, after moments of vain striving when, momentarily, the effort of creation is laid aside, forgotten. He describes how one phrase of some song of his would not make itself to his satisfaction, and how, having dismissed it from his mind, it suddenly flashed upon him out of nowhere and for no explicable cause, when he was busy with other affairs.

He believes, he says, that tune comes out of the subconscious, and that too much conscious effort covers it up, buries it, does not permit it to emerge. But he is also a great believer in tune-technic. He expresses confidence in those who have a well-developed technic being best able to develop their ideas. Not that technic makes the tune-germ. That is something that may, and often does, come to the most uncultured musical mind. But, the germ having been captured, technical facility aids in its proper treatment.

What Openshaw chiefly insists upon is simplicity. However complex a symphonic development may be, and even harmonic development of a tune, the tune itself must be simple or it is no real tune at all. But this simplicity may include all sorts of accidental sharps and flats, suggestions of various altered chords, without being really complex. The various minor chords used in major keys, the passing chords, the sliding chromatics, all of them are simple enough, says Openshaw, if the harmonic basis is simple and direct, leading in a well-defined direction in a natural and unaffected way.

Openshaw says that, in his opinion, tune is, above all other things in music, important. He cannot conceive of any musical beauty without it. It may be high, classical, or it may be cheap and tawdry, but it must be present in all music, and the music is not likely to be much better than its tunes. He thinks it a pity that the more solid and serious of tunes in popular music have given place to so much in the way of dance tunes. Jazz, he says, is undoubtedly the most masterly

thing that has ever been known in popular music, but it is regrettable that it should seem to have the effect of banishing the better class of popular ballads.

About jazz, Openshaw is highly enthusiastic. As compared with the popular music of a few years ago, that of today is as sunlight to darkness. The color, harmony, complex structure, counterpoint, instrumentation, everything, of jazz, although attached to light tunes, is as fine as any classic writing. But Openshaw still regrets that there is so little real sentiment in the popular music of the day, and he believes that there is a growing demand for it, a desire on the part of music lovers who prefer popular to classical music for something real and genuine in the way of sentiment. Some of the songs of the olden time, he says, live through the popularities of today because they have that sort of real sentiment.

But, says Openshaw, one cannot write what one does not feel. Even jazz cannot be written unless it is felt—and he doubts if any but American musicians can write it at all. European composers, he says, make a fair imitation, but it is not real American jazz, which has a spirit all its own. At the same time, few composers of today seem able to write popular music of real sentiment, not sentimental.

That is Openshaw's ambition. He has done several such things. Those who know them, and know him, believe that he will do many more.

CANADA ALSO PLANS MUSIC WEEK

Dominion to Join United States in Observance on May 3-9

Most of the North American continent will be covered by the Music Week movement next May at the time of the second annual synchronized observance in America. It has just been announced that Canada will have its celebration during the period of the National Music Week in this country, on May 3-9. This news comes from the Canadian Bureau for the Advancement of Music which is sponsoring the movement in the Dominion. The Music Week movement is thereby starting to become international. In far-off Hawaii two of the most successful observances took place as a part of the first National Music Week in 1924. Australia has held several scattered Music Weeks and it is hoped that it will have a national celebration to synchronize with our second national celebration. New Zealand has also shown interest and is more than likely to join the movement. Inquiries from England itself indicate that there are many there who are receptive to the idea. It is believed by the National Music Week Committee that the crystallization of all such interests may well bring about a Music Week among most of the English speaking peoples.

The total of Music Weeks held during 1924 is 848.

This year's central committee again has President Coolidge as chairman of the honorary committee, with the governors of practically all the states as members. Otto H. Kahn is again chairman of the active committee. Among the new members of the National Music Week Committee are Mrs. John D. Sherman, president of the General Federation of Women's Clubs; Dr. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, and Kenneth M. Bradley, president of the new National Association of Schools of Music and Allied Arts.

Roderick White's Plans

Roderick White has decided not to play in Europe this coming spring. He will remain in America over the summer and start his season with three October recitals in New York. In November he has been engaged for Chicago and several midwestern cities. After New Year, 1926, he will again be heard on the Pacific Coast and will most probably fulfill the engagements offered for this spring during April and May of 1926.

At his recent appearance at Grand Rapids, on the concert course of the Mary Free Bed Guild, he was the recipient of boisterous ovations. The audience was manifestly backed in its opinion by the unusually critical Grand Rapids press.

Marie Rappold Returns to Concert Stage

The thousands of admirers of this popular soprano will be glad to hear that Marie Rappold has finally decided to return to the concert platform. She will again be under the management of M. H. Hanson, who in the past has been extremely successful in securing the best of engagements for her.

Marie Rappold's voice is in more glorious condition than ever before, Mr. Hanson states, rest from constant traveling and incessant vocal studies under her old friend and constant teacher, Oscar Saenger, having done wonders. Mme. Rappold will soon be heard in recitals in Orchestra Hall, Chicago, and Carnegie Hall, New York.

May Peterson Scores Wisconsin Success

Eau Claire, Wis., December 18.—May Peterson charmed a large audience at the Auditorium when she gave her recital here. Her delightful personality and beauty of voice held her listeners spellbound. Her program included English, Norwegian, German, French and Negro songs. Two Wisconsin composers, MacFadyen and Grant Schaefer, were represented. There were a number of encores and several songs were repeated, including one of Grant Schaefer's, one of Dvorak's and Farley's The Night Wind. Clarence Shepard was the accompanist. R. M.

Winifred Macbride Recital January 21

Winifred Macbride, Scotch pianist, who has resided for some years in London, will give a second New York recital at Aeolian Hall on the evening of January 21. On this occasion Miss Macbride will play the Brahms-Handel Variations and Fugue, Chopin's twenty-four preludes, Schumann's Carnival and a modern group including two works new to American audiences by John Ireland and Herbert Howells.

Bloch Pupils Win Juilliard Scholarships

At the competition for violin scholarships awarded by the Juilliard Foundation, eleven were selected, coming from all parts of the country. Of these, three are from one studio—that of Alexander Bloch. These were the only three of Mr. Bloch's pupils who entered the contest.

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A luscious mezzo-soprano hauntingly clear as temple bells.—Hamilton (Ohio) *Daily News*.

THREE TYPICAL ARDEN PROGRAMS



Photo by Muray, N. Y.

SPECIAL PROGRAM

Del mio core, Aria from Orfeo.....Haydn
Jardin d'Amour.....Veuillermoz
Star Vicino.....Salvator Rosa
‡Il va venir, Aria from La Juive.....Halévy

Ruhe meine seele.....Strauss
Auf dem greunen balcon.....Hugo Wolf
To the Children.....Rachmaninoff
Mon Pays.....Gretchaninoff
Gretchen am Spinnard.....Schubert

The Time of Parting.....Hadley
Break, Break, Break.....E. Martin
La Dentellière de Bayeux.....Foudrain
Aux Portes de Seville.....Foudrain
‡The Wild-Woman's Lullaby.....Buzzi-Peccia

The Old Refrain.....Fritz Kreisler
When I Walk With You.....Arthur Hartmann
Lazin' Along.....Terry
A Dinder Courtship.....Eric Coates
‡La Coppa, from Edgar.....Buzzi-Peccia-Puccini

Ola Lee Gullidge at the Piano



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‡*FEATURING CARMEN'S DREAM

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Deh Vieni non Tardar.....Mozart
La bella Calandrina.....Jomelli
My Love She's but a Lassie Yet.....arr. Hopekirk
‡Il est Doux, Aria from Herodiade.....Massenet

Japanese Death Song.....Sharpe
Shule Agra—Traditional Irish Arr.....W. A. Fisher
I Know My Love—Traditional Irish Arr.....Hughes
Chanson Indou.....Rimsky-Korsakoff
Alger le soir.....Foudrain

A Group of Serenades

Tanzlied des Pierrot.....Krongold
from Die Tote Stadt—(Viennese)
Vergebliches Standchen—(German).....Brahms
La Colombetta (Venetian).....Buzzi-Peccia
Tes Yeux—(French).....Rabey
Ay, Ay, Ay—Spanish

*CARMEN'S DREAM

On that fatal night that Don Jose leaves with Michaela and the last notes of the torcedor's song are heard growing fainter and fainter, Carmen, alone, exhausted by the emotions of the day, somberly brooding in her corner, falls into a heavy sleep. As she dreams, all her experiences in love, its joys and sorrows pass through her troubled mind like phantoms of remorse.

‡With full orchestra.



Photo © Mishkin, N. Y.

ALL ENGLISH PROGRAM

Featuring Group of Children's Songs
(In Costume)

Mortals Trust This Wondrous Mercy.....Bach
A Hieland Lad My Love Was Born (Traditional Scotch)
O, No, John—(Old English)
My Heart Is Weary
Aria From Nadeschda Goring Thomas

Ah, The Torment.....Paderewski
The Steppe.....Gretchaninoff
Song of the Dancing Girl } Songs of Ind.
Song of the Faithful Lover }Lily Strickland
The Blind Ploughman.....Clarke

Nursery Rhymes.....Pearl Curran
The Big Brown Bear.....Manna-Zucca
Spooks.....Willy Spielter
A Lone Dog.....Erlbach
London Bridge Is Falling Down.....Buzzi-Peccia
The Brownies.....Leoni

Birds Courting Song—Vermont Arr.....Hughes
Old Maids Song—Kentucky Arr.....Brockway
When You and I Were Young Maggie
Carry Me Back to Old Virginny
Love's Old Sweet Song
Dixie

Ola Lee Gullidge at the Piano

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JOSEPH SCHWARZ AN ASTRONOMER

In Exclusive Interview With Musical Courier Representative He States That Astronomy Has It All Over Singing

It was at the Blackstone Hotel in Chicago, after the last Kinsolving Musical Morning of the season, that Mr. and Mrs. Joseph Schwarz entertained a *MUSICAL COURIER* representative at luncheon and, naturally, the representative of the *MUSICAL COURIER* thought that the topic of the hour would be the Chicago Civic Opera, with which company Mr. Schwarz is one of the leading singers. Therefore it was natural for the guest to congratulate Mr. Schwarz on his remarkable Iago in *Otello*; his superb Wolfram in *Tannhäuser*, his fine Rigoletto, his splendid Germont, Sr., in *Traviata*, and as the reporter was about to go on praising Mr. Schwarz, the baritone stopped him short with these salient remarks:

"It is all very well, my dear sir, but the life of a singer is not half as interesting as that of an astronomer. I know of no opera singer who really sings for pleasure solely, for the love of art, but I know many astronomers who study only for the love of science and their own pleasure. I love to look at the stars, at the sun and at the moon. I really believe that I was not born to be a singer, but an astronomer. Astronomers, you know, have it all over singers. To study the movement of the stars with a view of obtaining informa-



JOSEPH SCHWARZ.

tion that the average mortal is unable to obtain, is the life of an astronomer, and if ever Joseph Schwarz should discover a real star it would give him more pleasure than being one in the operatic firmament. Indeed it would.

"Last summer I had a long talk with Einstein about his theory, and that conversation made me fully decide to devote a great deal of my leisure time to astronomy. I have studied astronomy, not as a pastime, but as a vocation. I hope some day to be known as a man of science rather than as a singer—not that I belittle my profession. I love the stage too much for that, but one entertains while the other one really renders great service to humanity, and I believe that we are put on earth to help one another. I believe I am very successful as a recitalist and operatic baritone. I love my profession and love to sing. I delight in learning new roles as well as new songs. I have been most happy in America as well as in Europe. At the conclusion of my contract with the Chicago Opera, I am going back to Europe, where I have many guest appearances in Germany, Austria, Italy and France. This season will be the first time I will have sung at the Paris Opera and I am delighted to go there. Therefore, if an artist is successful in his profession he is not the one to belittle it. I don't do that. I don't want you to get a wrong idea of what I am telling you, but I insist that there is more of a kick in discovering a real star than an operatic one.

"I will even go further: It is more elating to look for a star than to become one. Last summer Mrs. Schwarz and I had an observatory built in one of our homes in Europe and it is there that I will spend some of my time, gazing at the firmament for hours at a time, and a better relaxation for singers does not exist. In the quiet and solitude of my observatory, I forget the vicissitudes or the triumphs that

are connected with the opera, or my concert work. My vocal chords also get a rest, as I speak to no one when I am studying the stars. I completely relax physically. I feel stimulated at the close of my vacation and am ready to begin another operatic and concert season with new vim and enthusiasm. That's what astronomy does for an operatic or concert singer. An apple a day will keep the doctor away, they say. Well, then, astronomy will do even more for a man of the theater."

Then Mr. Schwarz smiled, rose from the table, as the interview as well as the luncheon had come to an end, and the writer left the happy couple wondering why Mr. Schwarz spoke so much on astronomy and so little about himself and the opera.

BOSTON

(Continued from page 5)

Notwithstanding his admirable results with the purely lyrical songs on his list, it was in the dramatic numbers that he proved most effective, rousing his audience to a high pitch of enthusiasm. Here is indeed a potential Tristan, a Siegfried, a Lohengrin or a Tannhäuser, who, with proper direction, could easily stand comparison with the great singers of recent memory that essayed these exacting roles.

WERRENATH SINGS

Reinold Werrenrath, baritone, made his only appearance this season in Boston on January 4 at Symphony Hall. Mr. Werrenrath sang with his accustomed skill and musicianship airs from Mozart and Purcell; a group of Finnish songs; Grieg's *Den Bjergstagne*; a group of pieces by Easthope Martin, and songs by Fletcher, Lane, Shaw, Quilter and Gilbert. The singer had the assistance of a small orchestra in the airs from Purcell and Grieg. A large audience applauded Mr. Werrenrath and insisted on hearing the other songs that are now generally associated with him. Herbert Carrick was an excellent accompanist.

STANLEY, BUTLER AND GODING HEARD IN MANCHESTER

Recent concerts arranged by Wendell H. Luce, Boston manager, at the Institute of Arts and Sciences Hall in Manchester, N. H., included a recital by Helen Stanley, soprano, on November 3, and a joint program under the auspices of the Chaminade Club by Bernice Fisher Butler, soprano, and Howard Goding, pianist, on December 12.

HAVENS PLAYS IN AMESBURY

Raymond Havens, pianist of this city, recently gave a recital in Amesbury, Mass., under the auspices of the Amesbury Music Club. He was assisted by Gladys de Almeida, soprano.

GEBHARD REENGAGED BY PHILHARMONIC

Heinrich Gebhard, pianist, has been reengaged as soloist by the Philharmonic Orchestra of New York. Mr. Gebhard will be heard with that organization on April 2 and 3 in a performance of Loeffler's *Pagan Poem*, Mr. Mengelberg conducting.

This season is proving to be a very active one for Mr. Gebhard. On December 16 he gave a piano recital in Providence, under the auspices of the Chopin Club. December 19 found him at Melrose, where he gave a recital for the Melrose Woman's Club. On February 10 Mr. Gebhard will exhibit his sterling abilities as an ensemble artist at a chamber music concert with the Boston String Quartet in Groton, Mass.

MRS. CHASE ANNOUNCES CHILDREN'S CONCERTS

Mrs. Chase (Anita Davis) announces a series of lecture-recitals for children, to be given in the salon of the Copley Plaza on the afternoons (Friday) of January 30, February 20 and March 13. On January 30 and March 13 Pauline Danforth, pianist, will give An Hour of Talk and Music, and on February 20 Claramond Thompson will sing in costume folk songs and modern songs for children. The recital will be interspersed with explanatory remarks. J. C.

Sousa to Make All-American Tour

Lieut. Com. John Philip Sousa announces that he will undertake a transcontinental tour, rounding out a third of a century at the head of the famous band which bears his name, beginning in June, and continuing for about thirty-five weeks. The tour will be the fifteenth which has taken him from coast to coast. Subject to a final decision this tour will be devoted exclusively to American music and musicians. It has been his ambition for several years to make a tour during which he would play only the works of American composers with an organization of more than 100 American-born musicians. Such a tour would be in marked contrast to his own beginnings, when American musicians were held in such slight esteem, that Sousa, born in Washington, grew a beard and made himself as un-American as possible in his personal appearance in order to receive serious consideration when he applied for the post of director of the United States Marine Band.

Emily Roosevelt at Town Hall January 17

On Saturday evening, January 17, Emily Roosevelt, soprano, will appear in joint recital with William Bachaus, pianist, at Town Hall. This is one of the concerts under the direction of the City Music League.

Miss Roosevelt, who is the possessor of a soprano voice

of lovely quality and is gifted with unusual artistic ability, sang recently at Reading, Pa., and was enthusiastically received. She is booked for a number of appearances this month.

Edna Richolson Sollitt Scores in Chicago

On December 9, Edna Richolson Sollitt appeared in Chicago as soloist with the Little Symphony Orchestra and created a splendid impression. For instance, Eugene Stinson, of the Chicago Journal, commented in part: "In Chopin's F minor concerto she discovered, as do too few pianists, its melodious charm. . . . She gave abundant evi-



Photo © de Guelbre

EDNA RICHOLSON SOLLITT.

dence of her choiceness of craftsmanship. . . . Its chief beauty was a distinction indeed—a tone of the finest polish, and the greatest clarity and evenness. . . . She was very heartily received."

Maurice Rosenthal, critic for the Daily News, declared that she played "with clear expression and musical phrasing."

"With appreciation for the Music, good Tone and Technique," was the manner in which Karleton Hackett, of the Evening Post, described Mrs. Sollitt's playing, while Herman Devries, of the American, heard her play the Maestoso movement of the concerto "with technical surety, the excellent and disciplined tone and musical understanding to which she has accustomed us." Nonetheless complimentary was the comment of Edward Moore, of the Tribune: "She is an able musician, using brains as well as hands, and giving a sturdy, earnest and satisfactory performance."

Mrs. Sollitt will be under the management of Harry and Arthur Culbertson for the coming season, and will use the Kimball piano exclusively.

Twelve Year Old Pupil of Shapiro Heard

On the evening of January 4 Julius Yanover, twelve years old, played a Mozart sonata, the Mendelssohn concerto, and a group of smaller numbers before an enthusiastic audience at Carnegie Chamber Music Hall, New York. Not only did he display unusual poise and technical facility, but gave, as well, a surprisingly mature interpretation of the Mendelssohn concerto. Mention should be made of his instructor, H. M. Shapiro, with whom he has studied since the age of eight. It is by his tireless efforts and his skill as a teacher that he has been able to bring out the latent qualities of his pupils. Josef Adler furnished artistic accompaniments for the young violinist.

Russian Choir in Demand

Although the musical season is half over, requests for the appearance of the Kibaltchik Russian Symphonic Choir keep coming into the office of Manager Daniel Mayer. Beginning with their engagement at Sunbury, Pa., on January 12, Mr. Kibaltchik and his followers will make a closely booked tour through the middle west, ending in Emporia, Kans., the end of February.

Cincinnati Symphony Orchestra Dates

The Cincinnati Symphony Orchestra, Fritz Reiner, conductor, which is now on tour, gave a concert in the Athens (Ohio) University Gymnasium on January 13, and in Wheeling, W. Va., on January 14. Today (January 15) it plays in Fairmount, W. Va., on January 16 and 17 in Pittsburgh, and on January 18 in Charleston, W. Va.

Alda, Leon and Trio at Final Artistic Morning

Frances Alda, Mischa Leon and the original Ampico Trio will be heard at the sixth and final Artistic Morning, under the direction of Andres de Segura, at the Hotel Plaza on January 22. Mr. de Segura will give an address of thanks to the subscribers who have so enthusiastically supported this first year's series.

Concert and Exhibition

A concert and exhibition of paintings by George Elmer Browne was held at the Hotel des Artistes on the evening of January 10. Francis Rogers, baritone, and Frances Nash, pianist, furnished the musical program.

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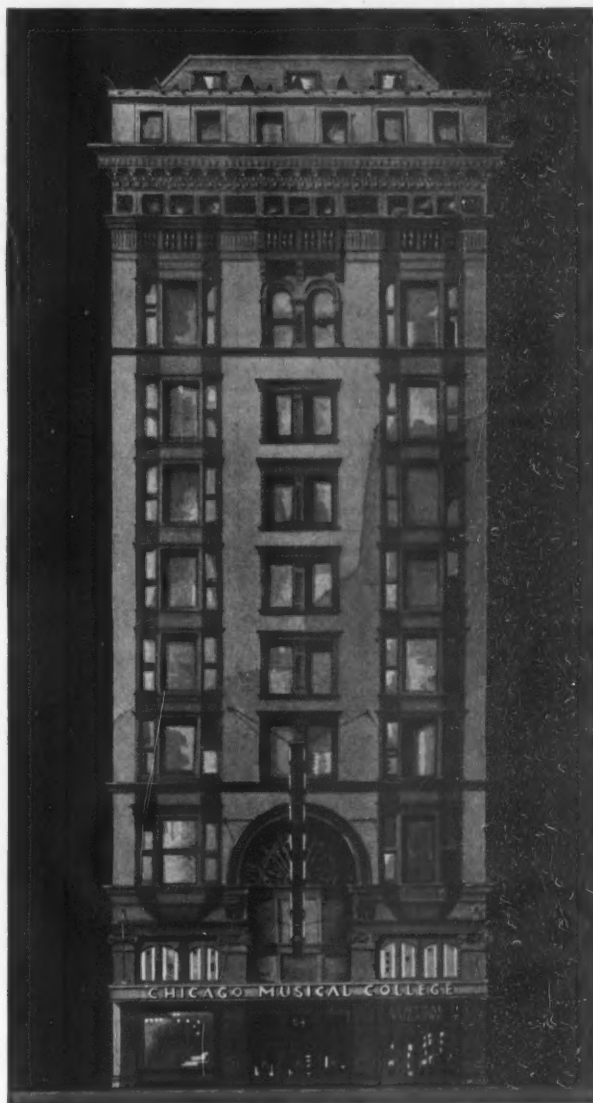
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UTICA'S NATIONAL EISTEDDFOD COMPETITIONS A HUGE SUCCESS

Choruses from Wilkes-Barre Carry Off All Major Prizes

Utica, N. Y., January 5.—There is joy in the hearts of the Welsh singers from Wilkes-Barre for they scored a splendid triumph in three competitions at the National Eisteddfod in their city. New Year's Eve and the afternoon and evening session of New Year's Day, the major choral competition at each was won by these carefully trained exponents of melody from the Pennsylvania coal city. Their victories were not empty ones for they had splendid competition from four Utica organizations but there was no question about their superiority.

New Year's night the Orpheus Male Chorus won the \$1000 prize against the Hadyns of this city, under the direction of Prof. John G. Thomas with Prof. Thomas E. Ryan as accompanist. Gwilym Amos, the veteran conductor of the Orpheus, arose from a sick bed to direct his winning forces.

New Year's afternoon the Sheldon Chorus of Wilkes-Barre captured the \$1000 prize in competition with the Utica Choral Society, under the direction of John M. Jones. John Evans directed the Wilkes-Barre singers and won a fine adjudication.

At the first session the competition for church choirs, carrying with it a \$150 prize, was won by the Baptist Church choir of Wilkes-Barre, directed by William Anwyl. The Bethany Choir of Utica, W. Christmas Jones, director, and the Presbyterian Church Choir of New Hartford, under the direction of Thomas E. Hale, were the other contestants.

As at all Eisteddfods, there were competitions for essays, poems and recitations. Dr. Daniel Protheroe of Chicago was the adjudicator. Margaret Griffiths, a young pianist here and pupil of Johannes Magendanz of the Utica Conservatory, was the official accompanist of the meetings. Mrs. Davis-Wynne, contralto, was the official soloist at all sessions.

At the first session New Year's Eve, outside the choir competition, the most interesting event was that for orchestras of twenty pieces in the Poet and Peasant overture. Two orchestras from the Utica Free Academy competed. The first group, under the direction of Edward Daley, won the first prize of \$75 and the second group, under the direction of Marjorie Robert, won the second prize of \$25.

Soprano competition for young singers between sixteen and twenty-one was won by Inez Becker, Syracuse, the prize being \$10.

Competition on cycle of songs, Fairy Ballads by Coleridge-Taylor, was also won by Miss Becker who did the best singing in the solo competitions during the whole Eisteddfod—prize \$50.

Piano duet, arrangement of introduction to third act of Lohengrin, was won by Mair Jones and John Hayden Jones—prize \$12.

Tenor solo—The Silent Harp, Williams, was won by Thomas G. Jones of Clinton, N. Y.—prize \$10.

Duet for children under sixteen—Music of the Birds, Glover, was won by Sarah and Margaret Ellis—prize \$6.

The morning session, New Year's Day, was given over to various contests among children. The action song was won by a children's chorus, under the direction of Mrs. John M. Edwards—prize \$25; second prize of \$10 went to a group under the direction of Mrs. S. J. Evans.

The prize of \$75 for the best children's chorus singing, Go, Springtide, Go, by DeLloyd, was won by Moriah Church Choir, under the direction of David Jones. Second prize of \$10 was given to the Excelsior Girl's Choir, directed by Emlyn Evans.

Piano solo for children under sixteen—The West Wind, by Krogman, was won by Anna Williams—prize \$3.

Violin solo for children under sixteen—Air and Variation by Dilys Davis, Plymouth, Pa.—prize \$3.

The afternoon had for its feature the mixed chorus competition beside that was for the piano solo, The Haunted House, by MacDowell, won by Mary Nightingale, a young

pupil of Magendanz at the Utica Conservatory. It is hard to believe such playing of such a number could come from a girl only fifteen. The adjudicator gave her enthusiastic praise in awarding the prize to her. Unusual technic, but most of all color, imagination and real musical art made her playing memorable.

Vocal solo for children between nine and twelve was won by Dilys Davies, Plymouth, Pa.—prize \$5.

Vocal solo for children between twelve and sixteen years was won by Sarah Ellis; Moonlight Memories, Evans—prize \$5.

Instrumental trio playing any selection was won by the Mozart Trio in Schumann's Lovely Gardens—prize \$12.

Bass or baritone solo, The Tempest, by Hughes, was won by a remarkable young baritone of Utica, Maldwyn Jones—prize \$10.

The great male chorus contest featured the evening and closing session. The next in importance was the event for baritone or tenor in singing A Lover in Damascus, by Amy Woodforde-Finden, won by Thomas G. Jones of Clinton, N. Y.—prize \$50.

Duet for tenor and baritone, The Bard and the Musician, Davies, won by Evan G. Thomas and Arthur Henderson—prize \$16.

Ladies choir competition—The Rose, Evans, and The Bells, Gwent (unaccompanied), won by Utica Ladies Choir, John T. Roberts, director—prize \$100.

Soprano solo—Ye Breezes That Blow, Parry, won by Inez Becker of Syracuse—prize \$10.

The chorus singing all through was fine, and the solo competitions were of a higher standard than at the Eisteddfod of last year.

Marcia Lewis with Detroit Symphony

One of the newest acquisitions to the coterie of American artists is Marcia Lewis, lyric soprano. The progress this young artist has made during the last three years is truly



MARCIA LEWIS.

remarkable. Her voice, her singing, expression, etc., have matured greatly and she has gained in popularity as a concert singer to a high degree. At her recent appearance with the Detroit Symphony Orchestra at Orchestra Hall, Detroit, Miss Lewis won the approval of the large audience and the press. The Detroit News said in part: "In excellent Italian, Miss Lewis sang the Mimi song and revealed a voice of splendid resources. Her second number was Mozart's Alleluja, which the audience liked so well that she gave a repetition. Here she showed unusual flexibility." The Free Press had this to say: "Miss Lewis sang Mimi's aria from La Boheme and Mozart's florid Alleluja with such effect that she was forced to repeat the latter."

Leo Ornstein to Play Own Concerto

Leo Ornstein, who has just completed a continuous tour of over thirty concerts in the middle west, which took him west as far as Des Moines, Iowa, and during which he gave a beautiful rendition of the MacDowell concerto in Minneapolis as soloist with the Minneapolis Orchestra on December 7, has decided not to give any New York and Philadelphia recitals until he has played the solo part in his recently finished concerto for piano and orchestra, which will be given its first hearings by Dr. Leopold Stokowski and his Philadelphia Orchestra at Philadelphia, on February 14 and 15, and in New York on February 17.

The Dayton Westminster Choir Progressing

The unique art of the Dayton Westminster Choir of sixty American men and women, who, directed by John Finley Williamson, sang a capella and from memory alone is getting

a firm grip on lovers of choral singing. The choir is touring under the direction of M. H. Hanson, who states that the singers, as well as their extraordinary talented director, have made tremendous progress since he heard them last in the early summer. He feels that if the choir was lauded by the critics and enthusiastically applauded by the public wherever they have appeared, and nowhere more so than in Chicago, that even a deeper impression will be made when the choir revisits the scenes of its triumphs of a year and two years ago.

Ernest Bloch Returns to Cleveland

Cleveland, Ohio, January 4.—Ernest Bloch, director of the Cleveland Institute of Music, has returned to the city from a visit to Santa Fe, New Mexico, bringing with him many new compositions. A new violin sonata, a companion piece to the violin sonata heard in Cleveland last year, is but one of six new works. This sonata, which the composer calls Poem Mystique, is in a lighter, happier vein than its companion piece. Both sonatas will be performed in New York City before leading musicians when Mrs. Alfred Rossin presents Andre de Ribautpierre, violinist, and Beryl Rubinstein, pianist, as the performing artists. Upon this occasion the composer will speak a few words about his work and he will show why he considers the two Cleveland artists the best interpreters of his sonatas.

In addition to the new sonata, Mr. Bloch wrote two poems for string quartets called, In the Mountains, a colorful work for violin and piano entitled, Nuit Exotique; a cello and piano composition, Hebraic Meditations; a series of pieces for cello and piano, From Jewish Life; and he wrote two movements of the suite for string orchestra and piano which he started in Cleveland some time ago.

The Cleveland composer was given the St. Francis of Assisi Auditorium of the State Museum of Santa Fe for his workshop while he visited the city. He returned to Cleveland just in time to hear his own Institute Quartet and Beryl Rubinstein play his piano quintet, a new work heard for the first time in Cleveland on January 4, at the Cleveland Museum of Art. This work was played several times last season in the east by Harold Bauer and the Lenox Quartet. Just a week or two before the quintet was played in San Francisco by Ada Clement and the string quartet of the San Francisco Conservatory of Music. The music is fresh, vital, compelling. It is coherent and its themes are well defined. It reveals Bloch as a master of logic and illusive subtlety. Mordant harmonies and the frequent use of quarter-tones may startle those not yet accustomed to the new musical idioms, but there is an immediately recognizable beauty even for the puzzled layman. The musician finds in it a multiplicity of minor beauties. Its originality of invention, its richness of motives, its extraordinary resourcefulness in technic and its plenitude of subtle sayings make it a mine of meaning.

Here are a few of the press notices from San Francisco and Cleveland:

"A single hearing only whets one's desire for many repetitions, that one may discover details overlooked before. Had Bloch written nothing else but this, it would mark him as one of the great composers of our time."—San Francisco Chronicle.

"A description of the Ernest Bloch's quintet affords no idea of its unflinching vitality or of the inner spiritual serenity that glows in the center of its excitements and conflicts."—San Francisco Chronicle.

"A coda of much beauty, soft, restrained, songful, brings the work to a somewhat unexpected, but wholly satisfying conclusion. The quintet was splendidly played by Beryl Rubinstein, pianist, and the Institute String Quartet, made up of Andre de Ribautpierre, first violin; Charlotte Demuth Williams, second violin; William Quincy Porter, viola; and Rebecca Haight, cello. It was a performance which left nothing to be desired in brilliancy, in unanimity, in finish, and above all in its abounding gusto."—Cleveland Plain Dealer.

The quintet will be given two more performances in Cleveland, one at the regular monthly faculty recital of the Cleveland Institute of Music and the other at the Chamber Music Society recital.

George Liebling Liked in Chicago

The day after George Liebling gave his first recital in Chicago—it was on December 18—that cool critic and sagacious manager, Rachel Bussey Kinsolving, carried away by the magnificence of the Liszt pupil's playing, not only engaged him for her distinguished morning musicale at the Blackstone Hotel on January 6, but Miss Kinsolving also wrote a letter to Mr. Liebling's manager, M. H. Hanson, from which the following extract is quoted: "George Liebling's recital here was a joy. His playing is, I think, what piano playing was intended to be, a thing of beauty. I have never heard such exquisite tone shading. I am glad that the reviews were so fine. The entire audience remained until the end of the program and also through the last encore, which is quite remarkable for a Chicago audience. As I meet the various managers from other cities, as they come to Chicago, I shall tell them about him and I shall also write to those whom I know."

(Signed) "RACHEL B. KINSOLVING."

Chemet a "Sensation" in Toledo

The following letter from Grace E. Denton, of Toledo, Ohio, regarding Renée Chemet, was recently received by the violinist's manager, H. Godfrey Turner, and speaks for itself:

My dear Mr. Turner:
I have been a long time getting this note written to tell you how very much Toledo liked Chemet, and of my personal satisfaction in the concert. Chemet played beautifully, and was a most charming person. It was a delight to have her in every way. She won her audience completely, and Toledo has been talking about how wonderful she was ever since. Did you get the newspaper reports? If not I will send them to you. Our papers are not very enthusiastic as a rule, but they gave this concert the best write-up I have had this year. I am certainly glad that I chose Chemet, and she made 100 per cent good, and then some.

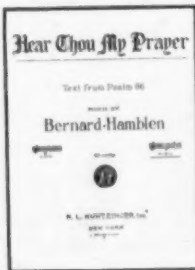
With the season's greetings,
Sincerely yours,
(Signed) GRACE E. DENTON.

Novaes in the Middle West

Guiomar Novaes is now on her second Western journey of this, her seventh season, having appeared in recital in Omaha, January 4 and in Kansas City, January 6. She also is booked for other engagements in the Middle West.

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GOTHAM GOSSIP

NATIONAL ORGANISTS' CONFERENCE

Resident and out-of-town members of the executive committee of the National Association of Organists met January 7 in the Parish House, St. Thomas' P. E. Church, with the following present: Chairman Reginald L. McAll, President Noble, Secretary Nevins, Treasurer Porter, Miss Whittemore (New Jersey), and Messrs. Fry (Philadelphia), Norton (Chicago), White (Trenton), Adams, Stanley and Riesberg. The treasurer reported \$800 balance and all bills paid, which is better than last year. Mr. Riesberg reported \$90 still due from advertising accounts. Miss Whittemore spoke of the Union-Essex Chapter affair of recent date, when Mr. Porter gave an organ recital, and mentioned the annual Rally in May. There was considerable discussion relating to the February 2 Chicago organ and orchestra concert, also the proposed concert planned for Wanamaker Auditorium, New York, in February. A letter from Russell B. Morgan of Cleveland, O., chairman of the local executive committee, stated general activities there, Messrs. Rogers, Kraft, and Riemsnyder all actively interested in the coming August 3 convention. It was voted that the Hollenden Hotel of that city should be the convention headquarters.

MUSICAL EVENING AT ST. THOMAS' P. E. CHURCH

January 8 a musical evening was given at St. Thomas' P. E. Church under the direction of T. Tertius Noble, organist and master of the chorists, the evening taking on the character of music by the negro composers, Burleigh (who sang some of his Spirituals), Dett (choruses), and closing with the Largo from the New World Symphony (Dvorak).

WOMEN'S PHILHARMONIC SOCIETY MUSICALE

Before one of the largest audiences in this studio in Carnegie Hall, the Women's Philharmonic Society, Leila Cannes, president, heard the delightful playing of the young pianist, Lillie Sper, in a sonata, op. 39 (Weber), Voiles (Debussy), Gavotte à l'Antique et Musette (Leschetizky), and a Valse (Rubinstein). She was recalled and gave several encores, including an almost unknown polonaise of Chopin's. The sonata was especially charming, its difficulties easily overcome, for Miss Sper has finger dexterity and deep feeling. Dorothy Reid, contralto, sang with good quality of voice and was ably accompanied by Anca Seidlova. Mrs. Cannes gave a short address of welcome, inviting all present to attend the next affair in January, to be held in the ballroom of the Belleclaire Hotel, also announcing the organization of the Junior Philharmonic under the direction of Florence Winne and Eleanor Armstrong. Mr. and Mrs. Hughes, and Mrs. John Mehan were the guests of honor, and Ada Heinemann served tea.

BRICK CHURCH MUSICAL PROGRAMS

Dr. Clarence Dickinson, organist and director of the Brick Presbyterian Church, resuming his series of Friday noon music hours, presented a portion of The Messiah on January 2, when the church soloists appeared in conjunction with the motet choir; the prevailing storm did not prevent a large audience from being present. January 9 a Wagner program was given, with Sue Harvard, soprano, and Vladimir Dubinsky, cellist, assisting the choir. Tomorrow (Friday) noon the program will consist of music by Debussy, the soloists being Mary Potter, contralto, and Marie Miller, harpist.

Sunday afternoon last, Elgar's oratorio, The Light of Life, was sung by this choir, the regular soloists of the choir appearing.

BOARD OF EDUCATION LECTURES AND RECITALS

Leading musical items in the course of the Board of Education Free Public Lectures, heard between January 9 and January 16, include some well known names and also some new ones, including Marguerite R. Potter, in operatic songs; May Harper Ford, in A Journey Through Songland; Marie Josephine Wiethan, piano recital; Esthén Benson, French Songs from Folk Songs to Opera; Marie Josephine Wiethan, in Music We All Should Know; Brooklyn Chamber Music Society String Quartet (Frank L. Woelbler), in Haydn, Father of Chamber Music; Frank T. Molony, a concert; Gertrude Evelyn, in French and Spanish Singers; June Mullin, in Immortal Songs of Gilbert and Sullivan, and Aurelia Gardiner in Great Moments in French Opera.

MATTFELD'S CHRISTMAS MUSIC

Julius Mattfeld, organist and director of Fordham Lutheran Church, on December 28 presented a particularly interesting evening program of Christmas music, including chorals, anthems, appropriate solos and Forman's cantata The Birth of The Messiah (first time in New York).

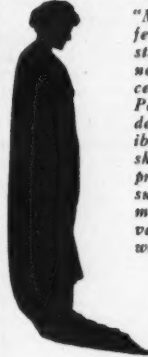
Music was that of the composers Nicolai (1559), Praetorius (1571-1621), Corelli (1653-1713), Adam (1758-1848), and the moderns, Yon and Guilmant. The closing number was an organ postlude, Fugue and Choral, Nun Danket Alle Gott, by Steinhäuser, for organ, four hands. Soloists of this choir are Margaret Krupp Mattfeld, soprano, and Dorothy Scheele, mezzo-soprano. Edna Krupp played the chimes; Max Welker, the trumpet, and Christine Meyer assisted at the organ.

KRIENS PUPIL FOR SASKATCHEWAN COLLEGE

Nina Paulson, violin pupil of Christian Kriens, has been appointed head of the violin department in Regina College, Saskatchewan, Canada; this is high compliment to Mr. Kriens as violinist and instructor. Friends of this prominent musician received personal Christmas greetings from him in the form of a green card with facsimile reproduction of the first page from his Christmas cantata, The Star in the East; it contained also his facsimile autograph, and portrait of himself.

HARRIET S. KEATOR URGES ORCHESTRA FOR ASBURY PARK

Harriet S. Keator wrote the Mayor and Board of Commissioners of Asbury Park with regard to better beach music, with vocal stars, for the summer programs. She



"May Peterson charmed with the perfect music of her tones, her delightful stage presence, and the beauty and novelty of her songs. The almost celestial purity and sweetness of Miss Peterson's tones, the smoothness and delicacy of her modulations, her flexibility and vivacity made everything she sang a joy. It is rare for a soprano of the coloratura type to have such beauty of tone in the lower and middle register. She sang with marvelous clearness of enunciation. She was recalled after every number."

The Lincoln (Neb.) State Journal said the above about May Peterson, soprano, formerly Opera Company and Metropolitan Opera Company.

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suggested that Simone Mantia, the concert leader, and his entire orchestra should be engaged. Mrs. Keator's high standing and knowledge of musical conditions are such that the authorities will not fail to take action on her suggestion. The Asbury Park Evening Press alludes to Mrs. Keator as Asbury Park's most notable patron of music.

A. G. O. NEW YEAR'S LUNCHEON

The Annual New Year's Luncheon of the American Guild of Organists was held in the Waldorf-Astoria Hotel when Chev. Marco Enrico Bossi, Italian organist and composer, and Nadia Boulanger, French organist and pianist, were guests of honor. Both gave brief addresses and Mlle. Boulanger's talk was quoted next day in New York papers.

Florence Irene Jones Praised

Florence Irene Jones, violinist, was one of the artists who appeared at the concert given in the White Plains High School on the evening of December 19. She played Spanish Dance, Romanza Andaluza, Sarasate; Le Cygne, Saint-Saëns, and Chanson Arabe, Rimsky-Korsakoff-Kreisler, and her artistic rendition of each number met with the approval of her listeners. In reviewing the concert the White Plains Daily Reporter referred to Miss Jones as a gifted violinist, having an established reputation for imparting her art to children. The same paper also stated that Miss Jones can make a violin "sing" and can show others how to make it bring this specific gift to the world, for the violin has a mission all its own.

St. Cecilia Club Concert January 20

Victor Harris will conduct the first St. Cecilia Club concert of the season on the evening of January 20 at the Waldorf-Astoria. The club of 140 singers will have the assistance of Frank Cuthbert, baritone, and Theodore Cella, harpist. Among the important works to be given is a new composition by William Wolstenholme, entitled A Song for St. Cecilia's Day, 1687, to words by Dryden (first performance), written especially for the St. Cecilia Club and dedicated to Victor Harris. Among the other works announced are Bruno Huhn's The Unknown, A Tragic Tale

by J. Bertram Fox, three pieces by Gustav Holst for chorus and harp and Margaret Lang's Heavenly Noel.

At the second concert, March 31, the club will be assisted by John Barnes Wells, tenor, and an orchestra from the Philharmonic Society.

TOLEDO MUSIC NOTES

Toledo, Ohio, January 2.—Corinne Rider-Kelsey, New York soprano; Clara Enid Orwig, pianist, and Mary Willing Megley, accompanist, gave a delightful program on the evening of December 29 in the J. W. Greene Auditorium. Miss Orwig, one of Toledo's gifted young pianists, played two groups. Mme. Rider-Kelsey sang a group of songs by American composers and, as a surprise number, added Memories, by Mary Willing Megley. The affair was arranged as a benefit for the MacDowell Memorial Colony at Peterborough, Vt., the musicians donating their services for this purpose.

Jaroslav Gons, Bohemian cellist of the faculty of the Chicago Musical College, was presented in recital by the Sisters of Notre Dame as the third event in their concert series on the evening of December 29 at Notre Dame Hall. Prudence Neff was at the piano.

Lucile Dodge More, pianist; Gerald McLaughlin, violinist; Edmund D. Northup, baritone, and Mrs. Edmund D. Northup, accompanist, gave an interesting program of music on the evening of December 22 at Scott Auditorium for the benefit of the Forsyth Woman's Relief Corps.

The recital by Morris Morovitsky, sixteen years old violinist, on the evening of December 18, in the J. W. Greene Auditorium, was an interesting event of the concert season. Mr. Morovitsky was born in Russia, coming to Toledo when he was three years old. He received his entire musical training here. Upon entering Scott High School he was made concertmaster of the school orchestra and is now playing in the first violin section of the Toledo Symphony Orchestra. He is a protégé of Judae Aaron B. Cohn and a pupil of Lynnel Reed, teacher of the violin. Assisting on the program were Mrs. Matthew Neymeyer, soprano, and Mrs. John Gillett who accompanied both Mrs. Neymeyer and Mr. Morovitsky. The concert was in the nature of a benefit for the young violinist in order that he might continue his studies and prepare for the concert stage.

Members of The Monday Musicale gave a special program of Christmas music on the evening of December 17, at the J. W. Greene Auditorium. Carols were sung by a trio composed of Mrs. Robert Bronson Taylor, Mrs. J. Brenton Taylor and Mrs. Roy Kreitzer. Other numbers appropriate to the Christmas season included vocal solos by Mrs. Alexander Houston, Maude Ellis Lackens, Mrs. William Richards, Helen Masters Morris; violin numbers by Mrs. Eugene Hartman and Ethel Schwartzler, and piano numbers by Lucile Gaudern and Lucile Dodge More.

Manuel Steinberg, talented young Toledo pianist, former pupil of Lina C. Keith, was awarded a scholarship by Henry Holden Huss of New York with whom he is studying. The young pianist has appeared in several successful recitals in New York recently. F. I. G.

Stoessel to Conduct Worcester Festival

Worcester, Mass., January 7.—Albert Stoessel, conductor of the New York Oratorio Society, "Officier" de l'Académie de France, violinist, composer and author, will succeed Henry K. Hadley as conductor of the Worcester Music Festival. The announcement came from Hamilton B. Wood, president of the Worcester County Musical Association.

Mr. Stoessel will be the youngest conductor in the history of the Festival, for he is but thirty years old. He will come to Worcester shortly to pass the week-end with Arthur J. Bassett, former president of the association, and to discuss matters with members. Chorus rehearsals will begin in the last week in January or the first in February. A. M. H.

Macbride in Second Recital

Winifred Macbride, English pianist, now in this country, will give her second piano recital this season at Aeolian Hall, Wednesday evening January 21. She will include on her program Brahms' variations and fugue on a theme of Handel, Chopin's Twenty-Four preludes, two numbers by John Ireland, Amberley Wild Brooks and Ragamuffin, Palmgren's Bird Song, Herbert Howell's Procession, Ravel's Jeux d'eau, Rachmaninoff's Prelude in B flat, and will have for a final number Schumann's Carnaval.

James Woodside's Debut

James Woodside, American baritone, will make his debut in song recital at Town Hall, Wednesday evening, January 28. He will include on his program songs by Mozart, Haydn, Beethoven, Handel, Crist, Carpenter, Alberti, Engel, Franck, Koechlin, Duparc, Fauré, Strauss, Brahms. He will sing Sudden Light by his accompanist, Walter Golde, and Felix Weingartner's Hochsommer.

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Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

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February 23, 1923.

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BUFFALO SYMPHONY'S SECOND CONCERT WARMLY RECEIVED

Flonzaley Quartet, De Reszke Singers With Mildred Dilling and George Fleming Houston Heard—Church and Studio News—Local Activities

Buffalo, N. Y., December 28.—The second concert of the Buffalo Symphony Orchestra was held in Elmwood Music Hall, December 14, under the auspices of the Buffalo Symphony Society, the added attraction being the solo violinists, Jan Pavel Wolanek and Joseph A. Ball (concertmaster of the orchestra) in the Bach D minor concerto for two violins with string orchestra, the spontaneous applause at its conclusion evidencing the pleasure of the audience in its artistic presentation. In the Beethoven Pastoral Symphony the orchestra was thoroughly at home and warmly applauded at its close.

Mary Gail Clark furnished interesting program notes.

FLONZALEY QUARTET

One of the outstanding musical events of the season was the visit of the Flonzaley Quartet to the Statler ballroom, the evening of December 10, under the auspices of the Buffalo Symphony Society. The program by Haydn, Brahms and Schubert charmed the appreciative audience and the quartet granted three attractive encore numbers.

DE RESZKE SINGERS—MILDRED DILLING

A genuine good time was enjoyed by audience and performers alike in the recent concert given by the De Reszke Singers, with Mildred Dilling, harpist. The four young men presented such an unhackneyed program, entering into each number with spirit and zest, that the official program was lengthened by half, so delighted was their audience. Not the least enjoyable was the admirable work at the piano of the first tenor, Hardesty Johnson, and the excellence of the harp numbers played by Miss Dilling whose fullness and brilliance of tone and beauty of selections, as well as attractive personality, won her audience. She too granted many encores.

The concert was given in Elmwood Musical Hall, December 16, under the auspices of the Buffalo Musical Foundation, Inc., Marian de Forest, manager.

GEORGE FLEMING HOUSTON

The recital by George Fleming Houston, baritone of New York and Rochester, in the court of the new Twentieth Century Club the evening of December 19, has been the talk of the town and many have been the thanks bestowed upon Mrs. Albert Prentiss, Mrs. Conrad Wetlaufer and Mrs. Robert Gallagher for their courtesy in affording such keen pleasure to the 250 invited guests.

Mr. Houston's program was interesting and he brought to it a wealth of interpretative ability. His diction, artistry and charming manner won his audience and he was forced to add many encores. The accompaniments were played by Herbert Krahmer, also of Rochester.

Mr. Houston sang the baritone role in The Messiah presentation by the Community Chorus, December 27, in Elmwood Music Hall, before a full house that was delighted with his admirable rendition.

NOTES

Marjorie Harwood Kemp, soprano; Helen Garrett Mennig, pianist; Bernese Elliott, accompanist, furnished an in-

teresting program at the Buffalo Club, December 13. The members were enthusiastic in approval and each performer won several encores.

Mrs. Mennig filled an engagement with the Kiwanis Club's Ladies Day, December 17, given in the Hotel Statler ballroom, playing two groups of piano soli.

The December 13 program of the Chromatic Club in The Playhouse introduced the singing of carols by a group of children under the leadership of Laetitia Viele; a group of songs by Edna Luse, with William Gomph at the piano; Helen Doyle Durrett, violinist, and Ina G. Lery, pianist. Elvira Ruppel so pleased her audience with her rendition of Angels Ever Bright and Fair that it clamored for repetition. Ethyl McMullen furnished sympathetic support at the piano. The audience joined in the Christmas carols at the close, Mrs. Durrett furnishing a beautifully played obligato for the Holy Night by Adams.

Many of the churches gave elaborate Christmas music programs and pageants. Westminster Presbyterian Church's pageant was directed by Hazel Carrigan, William Benbow, organist and choir director, with Rebecca Cutler Fox, Margaret McNamara, Charles Mott and Herman Gahwe, solo quartet.

Delaware Avenue Baptist Church candle service was beautiful. Bessie Pratt Fountain and Frances Gordon, organist and pianist; Irene Hassel, Mildred Burns, Herbert Mulock, the choir with Robert Fountain, bass and director, and a chorus of seventy furnished the program.

The quartet of North Presbyterian Church presented a cantata, the soloists being Mildred Morrow, soprano; Ruth Pettit, contralto; Frank Watkins, tenor, and William Krafft, bass, with Laurence H. Montague, organist and choir director.

The Central Park Methodist Church, Harold A. Fix organist and choir director, had an elaborate program in which the quartet, Mrs. Ferrell, Mrs. Larkins, Mr. Gill and Mr. Burnham, were assisted by the Central Presbyterian Quartet, Mrs. Hedrick, Miss Reed, Mr. Dayer and Mr. Knaier. Mildred Laube was heard on the harp.

The participants in the pageant at the Church of the Redeemer were assisted musically by the director-organist, R. Leon Trick, and the members of the choir, Louise E. Sleep, Emily Linner, E. A. Spaulding and Edwin Boettger.

It was with deep regret that the parish of St. John's Episcopal Church accepted the resignation of its organist and choirmaster for many years, C. H. Fenner, who is to make his home in Syracuse. At a farewell dinner given him by the Vestry, Edna Zahm sang an original song of presentation in tendering him a purse from his many friends in the parish.

Central Presbyterian Church's Christmas program contained organ numbers played by William Wall Whiddit, organist director, selections by the chorus choir and solo quartet, Mrs. Hedrick, Miss Reed, Mr. Dayer and Mr. Knaier.

Mildred P. Kelling's large class of piano pupils gave a Christmas musicale in the music room of the Grosvenor Library, the afternoon of December 21.

A piano recital by pupils of Vera Meath was given December 18 in the music room of the Grosvenor Library.

Mary Rose presented two piano pupils, Josephine Murphy and Evelyn Loersch, in a program at her home in St. James Place early in December.

Little Marie McKenna, child pianist, pupil of Mary M. Howard, made a favorable impression at a recital in Niagara

HOW THEY LOOKED THEN—



ROBERT IMANDT,

French violinist, now in this country, photographed at the age of eleven when he was a pupil of Joachim in Berlin.

Falls where she played a group of piano soli at a concert of the Treble Clef Club.

Edna Zahm had charge of a musicale for St. John's Episcopal Church, given in the studio of Evelyn Rumsey Lord, the participants being Florence Davis, Gladys Atwood, Elvira Ruppel, Bradley Yaw, Dorothy Reizel, Grace Sandel and Edna Zahm.

Bertha Drescher, soprano, was engaged for the radio transcontinental test, giving a half hour program of songs accompanied by Evelyn Smith.

William Veatch Evens has filled many engagements during the past month, including a musicale at the Hotel Statler, another for the Erie County Political Woman's Club; the State Hospital for a number of shellshocked veterans, and a later successful appearance for HGR broadcasting station.

L. H. M.

Fox Theater Notes

Philadelphia, December 24.—For the week commencing December 8 the Fox Theater Orchestra played the overture from Il Guarany, one of the best-liked operas by Antonio Carlos Gomez. The excellent interpretation given this score by Erno Rapee, conductor, captivated the audience, if one may judge by the generous applause. The Commanders, calling themselves America's Entertainers, a dozen or more young men of as many diverse talents, proved their right to the title. These lively gentlemen displayed their skill on various instruments, sang a jolly chorus, and one of their number sang a pleasing Spanish song, while others executed expert solo hornpipe dances and burlesque, all reminiscent of minstrel days, and greatly enjoyed by the audience.

The ever popular Chocolate Soldier overture was the opening number at the Fox Theater for the week beginning December 15. The familiar melodies of this pleasing overture were enthusiastically received, especially when Gita Rapoch joined with the orchestra singing My Hero. Frederick Brindley sang Mother Machree, using the Irish dialect effectively, and giving a sympathetic rendering of this favorite song.

M. M. C.

Jerome Swinford Active

Jerome Swinford is proving his versatility by appearing for his alma mater on the Princeton team in the Inter-collegiate Cross Word Puzzle Contest, to be given in the Hotel Roosevelt ballroom as the opening event in a series of benefits to be given for the Bryn Mawr Music Fund and the City Music League. Later Mr. Swinford will appear as one of the artists in the concert course for the same benefit, when, on February 10, the third of the Roosevelt Recitals will be given, with the Symphony Players and Gloria Gould also on the program.

Mildred Mills Gives Lecture Recitals

Mildred Mills, soprano, has been giving lecture recitals over the radio which she calls Half Hours of Famous Composers. She won much praise for the one she gave on December 20, and thousands of radio fans are looking forward to her next recital on January 22. Miss Mills sang recently at the memorial service for Mrs. Harding, held at the Waldorf-Astoria, New York, by the Daughters of Ohio. On New Year's night the soprano sang at a musicale given by the Washington Heights Women's Club.

Flonzaley Quartet Busy This Month

This month the Flonzaley Quartet plays twice in Philadelphia, the first of its series of three in Washington, the third of its series of three in Chicago, the first of its series of three in Boston, the second of its series of three at Smith College, Northampton, the second of its series of three in New York, and appearances also in Toronto, Rochester, Ithaca, Dartmouth College (Hanover, N. H.), Pittsfield, Atlanta and New Orleans.

Zimbalist and Addison in Recital

The third concert in the Elks' Concert Course in Erie, Pa., was given last night, January 14, with Efram Zimbalist, violinist, and Mabelle Addison, contralto, presenting the program. A more detailed account of the concert will be published in a later issue of the MUSICAL COURIER.



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PROVIDENCE'S NEW CHORAL SOCIETY GIVES THE MESSIAH

Royal Dadmun, Ruth Rodgers, Jeanne Laval and Lambert Murphy Warmly Received—Koussevitzky Makes Many New Friends—Notes

Providence, R. I., January 1.—Serge Koussevitzky has been a reality in Providence, too. The minute he stepped upon the stage, at his first appearance, the audience knew he was an unusual and genuine musician.

At his second appearance on December 9, Mr. Koussevitzky was given an ovation. Marguerite D'Alvarez appeared as soloist at the first concert making an impression, and Alexander Borovsky as soloist for the second concert, pleasing his audience perceptibly. The outstanding feature thus far has been the orchestra's rendition of Wagner music, and the ultra modern conception of the Pacific 231.

NEW CHORAL SOCIETY IN THE MESSIAH

Upon the success of the work by John B. Archer and his force of helpers and singers at the dedication of the Benedict Temple of Music at Roger Williams Park last autumn, they set to work to form a permanent choral society to succeed the old Arion Club, of which Dr. Jules Jordan was the founder some fifty years ago and continued as its only conductor until his retirement a few years previously. For the past three months Mr. Archer has held rehearsals of the Providence Festival Chorus under favorable conditions and recently The Messiah was presented to Providence music lovers, and was given a fine rendition.

The instrumental support was supplied by forty-six members of the Providence Symphony Orchestra, Robert Gray, concertmaster, and the soloists were Ruth Rodgers, soprano; Jeanne Laval, contralto; Lambert Murphy, tenor; Royal Dadmun, bass, and Walter Smith, trumpeter. The concert took place at the Albee Theater.

Mr. Archer is an able conductor, has a steady, firm sense of rhythm, and keeps his forces well under control in this respect. There was a remarkable unity of feeling evidenced for so large a body of singers, about 275 in number, rehearsing together for so short a time. The diction was clear, the attacks clean cut and a responsiveness to the slightest wish of the conductor instantly afforded.

Ruth Rodgers made a favorable impression and did excellent work. Her best number was I Know That My Redeemer Liveth, in which she exhibited beautiful quality of voice and sang with telling effect.

Jeanne Laval was also a newcomer to Providence. Her voice quality was rich, while her best work was in He Was Despised and He Shall Feed His Flock.

Lambert Murphy was well received and also well remembered from his former appearances in Providence. His rendition of Comfort Ye My People, was the essence of purity. It is to be commended that he sang the entire work from memory.

Royal Dadmun made a fine impression upon this his first visit here. Rarely do we hear a bass voice as Mr. Dadmun's. In him one immediately recognized a musician. He sang with a vital expressiveness. His wide range, the smoothness of his delivery, his clear diction, strong sense of rhythm and the joy he took in his work, made him a valuable addition to the quartet. Seldom if ever has a bass singer handled the demands of The Messiah better in this city.

As for the orchestra—it was well trained and a fine support to the chorus and soloists.

NOTES

The Palestine Temple Shrine Band gave its annual concert in the Strand Theater to a large audience.

Wassily Besekirsky and Jan Sikesz gave a sonata recital in the Chinese ballroom at the home of Mr. and Mrs. Bruce Merriman.

The Christmas musical of the Chaminade Club was given by Paul Shirley, viola d'amore; Jacobus Langendoen, cello of the Boston Symphony Orchestra, and Doris Emerson, soprano. Reginald Boardman was the accompanist.

Emma Winslow Childs and Jean Wilkins-Berkander gave a joint recital at the Plantations Club.

Heinrich Gebhard was the soloist at the Christmas musical of the Chopin Club.

Loyal Phillips Shawe, formerly of this city and Boston, now head of the department of vocal music at the Northwestern University at Evanston, Ill., gave a recital at the Memorial Hall of the R. I. School of Design, and was accompanied by Beatrice Warden Roberts. A. H. W.

Montreal Enjoys National Civic Opera

Montreal, Can., January 5.—The National Civic Opera Company, under the direction of Eugene Martinet, opened with great success a season of French and Italian opera at the Orpheum Theater on the evening of December 29, by a representation of Manon with Rosa Low in the title role and Colin O'Moore as Des Grieux. The other operas given during the week were Carmen, Louise De Lara in the title role, Emily Day as Micaela, William Tucker as Escamillo, and Hunter Kimball, Don Jose; Le Chemineau, William Tucker in the title role, Thomas Fletcher as Toinet, A. Becker as François, Lise Dupuis as Toinette, and Lea Choiseul as Aline. In La Boheme Ivy Scott was an ideal Mimi, as was also Colin O'Moore as Rudolphe. In Aida, Athènes Buckley was in the title role, Beatrice D'Alessandro, Amneris, Hunter Kimball, Rhadames, William Tucker, Amonasro, and Augusto Attone, Ramfis. The choruses are well trained and did excellent work under the direction of A. L. Stoupanse. The orchestra, all picked Montreal musicians numbering thirty-five, were under the baton of Basil Horsefall, Albert Roberval (Montrealers), and John Ingram of New York. A fine ballet, trained and directed by Leon Leonidoff, was much admired.

These form a well balanced company, and great credit is due to Mr. Martinet, the organizer, who has managed the whole with local chorus and soloists from New York and Toronto. After a few weeks here, they will proceed to Quebec, Ottawa, Toronto, etc., for presentations in each city. M. J. M.

Emma Trentini in Vaudeville

Under the management of Fortune Gallo, the former comic opera star, Emma Trentini, has been induced to accept a vaudeville engagement de luxe, and she opened her tour at the Hippodrome on January 5.

Mme. Trentini has remained petite, pretty, and full of

animation and temperament. Her voice still has its clarity, its appeal, its high tones. She phrases artistically, and she puts emotion and intelligence into her delivery.

Her numbers were: One Fine Day, from Mme. Butterfly (with a Japanese setting), an Italian folksong, and Giannina Mia, from The Firefly. A pianist, Eric Zardo, assisted in the act by delivering several numbers in a technically brilliant fashion.

Braun Pupil Scores in West

Louis Lazarin, baritone, pupil of Leo Braun, is appearing with success in Western cities with The Harmony de Luxe trio, which includes Lillian Gresham, soprano, and



Strauss-Peyton photo

LOUIS LAZARIN.

Mario Palermo, tenor. In Denver, where the trio recently appeared, they received much favorable criticism. The Curtain News of Denver writes: "The star of the trio is Louis Lazarin, whose baritone is one of the most attrac-

tive we have heard in some time. His personality is the type that should take him a long way on the road to fame."

"Many Western dailies report that Mr. Lazarin's singing is most artistic and highly finished. His voice, which is described as carefully modulated and of fine tonal quality, appeals, while his clear articulation and sensitive appreciation of the dramatic as well as lyric quality, always appeals to his audience. In a letter received by Mr. Braun, Mr. Lazarin gives all credit to him for his careful and conscientious training.

Richard Buhlig's London Recital

Richard Buhlig, American pianist, has recently given his first London recital in eleven years. Writing of it, critics remarked that, whereas his chief qualities formerly were delicacy of touch and tone, he has now developed his strength so that vigor is his chief characteristic. His playing of the Brahms-Handel Variations was described by one as "both masterly and masterful." There was also splendid virility in his playing of the first movement of the Beethoven C minor sonata, op. 111, and a good deal of poetry in his playing of the variations in the same work. A large audience showed hearty appreciation of the artist's work.

Klibansky Studio Activities

Lottie Howell, from the Klibansky Studio, New York, is to go on tour with the Hinshaw Opera Company; she will sing the prima donna role in Mozart's Impresario. Mabel Nichols has been engaged as soprano soloist at Grace Episcopal Church, White Plains, N. Y. Virgil Posey will be heard in recitals in Texas, Louisiana and Mississippi during the next two months. Gladys Bowen and Sara Lee gave a successful recital in Brooklyn, January 4, with Leo Linder, violinist.

Oliver Stewart Sings in Glen Cove

Oliver Stewart was engaged as tenor soloist for two Sundays for the special Christmas music at the First Presbyterian Church, Glen Cove, N. Y. On January 10 he broadcast some special Scott songs from Chickering Hall.

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Soprano

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December 21, 1924

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INTEREST IN WOLFSOHN SUBSCRIPTION SERIES GROWS

Interest in the Wolfsohn subscription series in New York has continued to grow since the first moment it was announced. Six concerts in the series have already been given, and scores of subscribers have written to the Wolfsohn Bureau expressing their appreciation of the course this year and telling of the pleasure they have received from it. Many more who waited until it was too late to subscribe are inquiring about the plans for the course next year. Applications have already been received for seats, even before the list of artists for next year has been announced, showing the faith of the general concert public in the Wolfsohn scheme.

The success of the New York course has led the Wolfsohn Bureau to make plans to establish a similar course in other cities next season. As soon as these plans began to be formulated it was found that a schedule must be arranged for the various attractions in the different cities. Following its usual policy of dealing with the public, the Wolfsohn Bureau has taken its subscribers into its confidence and has asked them to co-operate in selecting the attractions for next year. In order to do this the Wolfsohn Bureau has sent out a confidential questionnaire to all its subscribers to the New York course, which is now being answered and returned. When these returns have been checked up and tabulated the plans for next season will be announced, based upon the preferences of the subscribers. The results of this questionnaire will produce one of the most reliable and valuable collections of data concerning the taste and preferences of the concert-going public available to any concert management. It will give a secure and certain basis upon which decisions can be made for the establishment of courses in other cities.

There are five questions on the questionnaire. The first one asks: "Will you renew your subscription for next year?" Within twelve hours after the questionnaire was mailed out, scores of replies were received, every one of them enthusiastically and emphatically declaring that they would renew, most of them giving their choice of seats for the series. The second question is: "What is the most con-

venient time for you to attend concerts? Saturday afternoons, Sunday afternoons, or week-day evenings?" It has long been a subject of debate exactly which of these times is the best for concerts in New York, and the result of this poll will be to give the Wolfsohn Bureau a certain and overwhelming data on which of these times is most convenient for those of the public who patronize the concerts. As the course is designed this year the concerts fall on Sunday afternoons, Saturday afternoons and one Tuesday evening, so that the subscribers should be able to reveal definitely which is most convenient to them.

The third question gives a choice of three leading symphony orchestras for the subscribers to consider and upon the result of the choice of the subscribers a decision will be made as to which of these orchestras will be selected to be included on the Wolfsohn subscription series. No announcement will be made until all the questionnaires have been examined and tabulated.

The fourth question asks the subscribers which has been the favorite number and which one they would like to have repeated next year. From partial returns subscribers have already mentioned as their favorites: Reinald Werrenrath, Moriz Rosenthal, Louise Homer, Thamar Karsavina, Albert Spalding, and artists who have not yet appeared on the course.

For a final question a list of artists is given for the subscribers to number in order of their preference those they would like to have included on next year's course. The list includes: Lucrezia Bori, Margaret Matzenauer, Edward Johnson, Alexander Brailowsky, Benno Moiseiwitsch, Mario Chamlee, Mabel Garrison, Eva Gauthier, Elisabeth Rethberg, Maria Kurenko, Mary Lewis, Merle Alcock, Allen McQuhae, Vicente Ballester, Toscha Seidel, Eduard Zathureciky, Felix Salmond, Marion Telva, Clarence Whitehill, Nikolai Orloff, John Powell, Olga Samaroff, besides those on this year's course.

It is significant of the wide sweep of popular appeal that many have already mentioned Brailowsky as one of their favorite pianists.

covery and a lyric soprano who was destined to great heights.

Miss Ruth continued with her studies and another short period in a musical comedy, where she was heard by Mr. Gatti-Casazza of the Metropolitan Opera, who was so much impressed with her voice and acting that he offered her a contract with the Metropolitan Opera Company for this season, which she signed last April.

Last October, Miss Ruth appeared as soloist at the Maine Festival where she was declared to be the "new star in the firmament." Her debut at the Metropolitan Opera House occurred November 26, when she appeared as Frasquita in Carmen. The World declared on this occasion: "No young singer could be judged with any finality on these snatches of fugitive soprano song, but they were enough to indicate that Miss Ruth has a voice of bright and flexible quality which she uses with deft dramatic effect."

Ivogun to Visit Coast

Maria Ivogun will have a busy time on the Pacific Coast the end of January. She begins her west coast tour at Billingham, Wash., on January 21; she will then sing in Seattle, January 23; Portland, January 24; San Francisco, January 26; Bakersfield, January 28, and appears as soloist with the Los Angeles Symphony on January 30 and 31. The popular Viennese soprano will be accompanied by her husband, Carl Erb, who is now in this country sightseeing while she again adds to her laurels on the concert stage. Mr. Erb will stop off and see the Grand Canyon when Miss Ivogun starts East.

Homer With Chicago Opera

Louise Homer appeared twice in January as guest artist with the Chicago Civic Opera Company. On January 10 she appeared in Il Trovatore and on January 12 in Samson and Delilah. These are return engagements, she having appeared a number of times in November with the Chicago Opera. Besides the appearances already announced for Mme. Homer during the month of January on her concert tour of the Middle West, she will appear in joint recital with her daughter, Louise Homer Stires, in Cleveland, on January 30.

Zathureciky's Debut

Eduard Zathureciky, Czech-Slovakian violinist, who will make his American debut, Tuesday evening, January 20, at Carnegie Hall, will include upon his program Tartini's sonata in G minor (The Devil's Trill), Lalo's Symphony Espagnole, Bach's Adagio for violin alone, Prælude and Allegro of Pugnani-Kreisler, and shorter numbers by Schubert, Hubay (whose pupil Zathureciky was), and Wieniawski. His final number will be Sarasate's Zigeunerweisen. Andre Benoit will be at the piano.

Rosenthal's Program

Moriz Rosenthal, at his second New York recital, Saturday afternoon, January 17, at Carnegie Hall, will include upon his program Beethoven's sonata in C minor, op. 111, and three Schumann numbers, Warum? Vogel als Prophet, and Traumeswirren. He will play a large Chopin group, two Scriabin etudes and, for a final number, he has chosen Liszt's Hungarian Rhapsodie No. 2.

Werrenrath Featuring English Ballads

Reinald Werrenrath has chosen, among the numerous English songs which he is offering this season, Go, Lovely Rose, by Roger Quilter, and The Bubble Song, by Martin Shaw. Both these numbers were on Mr. Werrenrath's Carnegie Hall program recently, and were unmistakably a hit with the audience.

Spalding Having Busy Month

Albert Spalding is having a busy January, concluding the month in the Middle West, playing in Kansas City on January 27; in Carthage, Ill., on January 28, and in Stillwater, Kans., on January 30.

Von Dohnanyi Arrives

Ernst von Dohnanyi, Hungarian composer, conductor, pianist, arrived in New York on January 10 on board the Lapland after a rough voyage. Mr. Dohnanyi is here for another American tour, which will take him once more to the Pacific Coast, a tour which will keep him continually on the road until April, when he returns to Europe.

"Europe is slowly returning to normal conditions, as far as the artist is concerned," declared Mr. Dohnanyi. "I say 'normal' advisedly and mean it perhaps only as a figure of speech, for, of course Europe will never return to normal—it can never be what it was before the war. What I mean is, that Europe is finding its balance again and that it is once more a place where musicians and artists can work and make a living."

"Fees in Europe are now higher than ever. Of course, living conditions have improved and prices are higher, but even so, the artist in opera and in concert is being paid more in the leading cities of Europe than ever before. This is particularly so in Germany and throughout central Europe. In another season or two artists will no longer need to come to the United States in order to make a living. They will find that they can remain in Europe and find sufficient engagements to take their time and support them. I have been very busy in Europe, in Central Europe, in Germany, and I gave several concerts in England this winter. Everywhere I found artists who were living happily and contentedly, with plenty of engagements and with no thought of coming to America."

"The United States, it is true, has been glutted with artists. There have been too many of them here. I think you will find that more and more will return to Europe and spend more time there. But they will not return to Europe for good. They will come back to America, and they will come back not for the money, but because they really like the United States and because they have found that here in New York City particularly there is a real cultural and musical center. They will come here and live here because their friends are here. Necessity has driven the European artist here, and that necessity has been the salvation of America. Perhaps 'salvation' is too strong a word, but what I mean is that the European artist has something very valuable to contribute to American cultural development. The very presence of so many foreign artists has been beneficial. Now America will develop fast in a spiritual and a cultural way, as it has already developed in a material and a business way."

"I like the United States. I like its youth and vitality. It is so exhilarating. I will like it in the years to come for its culture and for its appreciation of music. Already that appreciation has reached a very high state and the development of chamber music in the United States is an indication of a great appreciation of the very best in music. That is the test: the taste for chamber music. I found excellent chamber music organizations in this country on my tour last year and I am sure you will soon have more such splendid organizations."

Joan Ruth With Wolfsohn

The Wolfsohn Musical Bureau, Inc., announces the addition to its list of artists of Joan Ruth, American soprano of the Metropolitan Opera Company. Miss Ruth came to New York from Boston less than two years ago to study voice with Estelle Liebling. After a short engagement in a musical comedy she was engaged by the Wagnerian Opera Company for the season of 1923-1924. With this organization she sang the part of Cherubino in The Marriage of Figaro in Washington for two performances, making her operatic debut October 16, 1923, when less than twenty years of age. Miss Ruth sang two performances in Washington in this part and then appeared as the bird in Siegfried with the same company in Pittsburgh. Her next role was as the page in Tannhäuser, making her debut in this role in Chicago, where she also sang in The Marriage of Figaro. She also appeared in these two roles in Milwaukee and in Cleveland. Indianapolis and Albany heard her as Cherubino and she made her New York debut in this role December 27, 1923, at the Manhattan Opera House. Everywhere she was hailed with delight as a new American dis-

PHILADELPHIA ORCHESTRA PRESENTS WANDA LANDOWSKA

Stokowski Praised for Fine Program

Philadelphia, Pa., January 2.—The Philadelphia Orchestra programs, given at the Academy of Music at the end of Christmas week, began with an impressive Trumpet prelude by Purcell, scored for small orchestra with solo parts for first and second trumpets, the latter brilliantly executed by Sol Cohen and Monia Lein. Bach, Handel, Haydn, Mozart and Beethoven numbers made up the rest of a delightful program, conducted by Leopold Stokowski with a skilful variety of nuance which contributed much to the enjoyable evening of ancient music.

The soloist was Wanda Landowska, who played the Bach concerto in F minor for harpsichord and the Mozart D minor concerto for the piano, introducing her own beautiful ornaments and cadenzas in the latter. Her delicate touch, fluent technic and sympathetic interpretation of the works of the old masters proclaimed her devotion to this style of music.

An outstanding feature of the program was an Andante Cantabile (serenade from Haydn's string quartet, op. 3, No. 2) orchestrated by Mr. Stokowski for strings and solo woodwind instruments. The hearty applause following this evidenced the enjoyment of the audience.

The Pastoral symphony from Handel's Messiah provided the Christmas feature and was given an appropriate rendition by Mr. Stokowski and the orchestra, who are to be congratulated on achieving the desired effect in their excellent performance. Beethoven's Egmont overture was the most modern number of the program.

The hearers of the Philadelphia Orchestra are greatly indebted to Mr. Stokowski for his clever program building.
M. M. C.

George Boyle Relates Amusing Incident

Now that the anti-monarchical propaganda of Ibanez is attracting so much attention to the affairs of King Alfonso of Spain, and Rostand's *Cyrano de Bergerac* is once more engaging the consideration of the dramatic world, owing to Walter Hampden's revival of the French masterpiece, it is timely to recall the fact that George Boyle, the Australian pianist and composer, once gave a concert for the Spanish monarch, in conjunction with Coquelin, the great French actor who created the role of *Cyrano*. The occasion was a reception to the King and Queen of Spain at the Spanish Embassy in London, the audience also including Princess Henry of Battenberg, and numerous other members of royal houses. Most of Coquelin's contribution to the entertainment consisted of readings from *Cyrano de Bergerac*, and Mr. Boyle played numbers by Chopin, Liszt, and some original works.

Mr. Boyle describes the Spanish King as a remarkably attentive and appreciative listener as well as a cordial and democratic personality, recounting an amusing episode which, with a less human monarch than Alfonso, might have marred a delightful and memorable occasion. Mr. Boyle's final number was Liszt's *Campanella*, which seemed to particularly impress the King who, after having had the pianist presented to him and complimenting him warmly, asked, "What was that last piece you played? I know it well and its name is on the tip of my tongue but I cannot quite recall it." "That, Your Majesty," said Mr. Boyle, "was *La Campanella*." "Of course," rejoined the King, "I knew it was one of my favorite Chopin compositions." "No," answered the pianist, forgetting that royalty must on no account be contradicted, "it is not by Chopin, but by Liszt." He was at once struck by the look of horror on the Spanish ambassador's face and the embarrassed hush that fell on the surrounding members of the royal group, but Alfonso, to whom this was evidently a new and not unpleasant experience, relieved the tension, after a moment of amazed silence, by chuckling delightedly and remarking, "Well, well! We live and learn!"

Forsyth in Creations of Song and Poetry

Josephine Forsyth is presenting a program which she calls *Unique Creations of Song and Poetry*, consisting of her own compositions, both music and verses. Miss Forsyth presents these programs in costume, accompanied by the harp and piano. She is under the exclusive management of Annie Friedberg.

Gowns Created for Schnitzer

Mme. Boue has designed and created six gowns for Germaine Schnitzer, each gown representing in color and design the period and the mood of the six composers to be represented in the six recitals which Mme. Schnitzer will give in Chickering Hall, New York, the end of the month and early in February.

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Cincinnati Notes

Cincinnati, Ohio, January 2.—There was variety enough at the fifth concert of the popular series given on December 28 at Music Hall by the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner. The spirit of the director and his men was in keeping with the program and the result was much enjoyed. The program began with Weber's overture, *Euryanthe*, and it was played with much warmth. The outstanding selection was the orchestral suite, No. 1, by Bartok, which had been repeated by request. Strauss' *Wiener Blut* never fails to arouse interest. Another popular number was the *Bacchanale*, from Saint-Saens' *Samson and Delilah*, which closed the concert. A member of the orchestra, Ary Van Leeuwen, flutist, was the soloist. He played effectively a *Fantastic Caprice* on Themes from *Rigoletto* by Lovreglio. His long experience, coupled with his ability, makes him a performer of more than pleasing merit. He was forced to give an encore.

The Christmas party of the Hyde Park Country Club was greatly enjoyed on December 30 when Heinz Loos, violinist, was the guest artist. A number of vocalists appeared on the same program, including Rose Pitton Kabbes, Helen Riehl Scheu and Norma C. Stuebing. The pianists were Mrs. Walter K. Skibald and May Estell Forbes, and readers were Pauline Stemler and Mrs. S. Allen Coffing. A choral circle rendered Christmas carols.

Lillie Finn presented her senior and junior pupils in a Christmas studio recital on December 26. Ida Elliott was the assisting vocalist.

The Clifford Presbyterian Church held its New Year services under the direction of Beulah Davis, organist and choir director. Two programs were much enjoyed, one by the children and the other a cantata and pageant in the evening.

Helen Terrell, formerly of the Conservatory of Music faculty, was a recent visitor to this city on her way home from Friendsville (Tenn.) Academy, where she is now engaged in teaching piano and solfeggio.

The monthly musical service of the Knox Presbyterian Church was given on December 28, under the direction of W. A. Grubbs, assisted by Mrs. MacKeever, violinist, and Mrs. Hezlep, pianist.

Handel's *Messiah* was sung at Christ Church, on December 28, it being an annual Christmas event. A number of other selections were also rendered by Violet Summers, Mrs. Denton, Fenton Pugh and John Dodd. Frank Mahler assisted at the organ.

Lino Mattioli is spending his vacation in New York City where he is enjoying a visit with other members of the American Academy of Teachers of Singing.

Fritz Reiner, director of the Cincinnati Symphony Orchestra, has been invited to conduct a concert given by the Philadelphia Philharmonic Society. He has accepted the invitation and will direct the concert on February 15. He has gone east to attend to the details and to arrange a program. The invitation was sent by Leopold Stokowski, who was formerly a director of the Cincinnati Symphony Orchestra.
W. W.

Robinson-Duff Artists Gaining Recognition

Two young American singers who are gaining recognition are Esther Case, soprano, and Elizabeth Sheridan, contralto, both pupils of Sarah Robinson-Duff. Mr. and Mrs. Clarence Wooley gave a musicale at their country house on Sunday, January 4, and Miss Case and Mrs. Sheridan gave the entire program, consisting of solos and duets. Twenty-two numbers were presented, and the enthusiasm was so great at the end of the program that the audience refused to leave their seats and clamored for more. Especially noticeable in the young singers were their fine tone production and finished artistry. The duets were thoroughly enjoyable, for the voices blended beautifully. Miss Case and Mrs. Sheridan will repeat this program in Washington early in February, and will give a similar program in Boston on January 25.

Re-engagement for May Stone Artist

Beatrice John, dramatic soprano, who recently sang at the Lenox Theater, New York, won such a pronounced success that she was reengaged within a month to reappear at the same theater.

Margaret Sittig's Recital January 21

Margaret Sittig, American violinist, will give a recital in Town Hall on the evening of January 21. She will play *Vieuxtemps' concerto No. 4*, *Cecil Burleigh's concerto, op. 43*, as well as numbers by *Vitali*, *F. Bach-Kreisler*, *Mozart-Burmester*, *Tschaikowsky-Auer*, and *Zarecky*.

Gigli Records Buzzi-Peccia's Song

Beniamino Gigli has made a record for the Victor of Buzzi-Peccia's Spanish serenade, *Paquita*. This song was recently published by G. Ricordi.

MARIE RAPPOLD

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MUSIC IN THE MOVIES

By Romualdo Sapio

It is an ill wind that blows no good. Managers of regular theaters have complained that the moving picture houses have done harm to their business. If the growth and popularity of the movies, as they assert, has done such harm to the theaters of comedy and drama, the fact is certainly regrettable. But, on the other hand, new advantages have been realized in other directions, and new sources of enjoyment and benefit for the public have been created.

New inventions always open new fields and new horizons to art and science, but no other invention in modern times, save wireless telegraphy, has so rapidly spread its influence and reached millions and millions of people as has the moving picture. Its progress in practical application has been so swift and wonderful that one has scarcely had time to realize it. It can be safely said that a new art has been born—an art whose future possibilities are not exhausted yet, by any means, and which has enlisted as cooperators: literature, painting poetry, music and sculpture, besides all the other arts of the regular modern stage, for its complete working. Of all these arts, music is perhaps the one which has benefited the most by the new order of things.

The screen, an educator in itself, has been the vehicle for a new educational musical factor which has sprung up in the wake of the silent drama. The advance of music in the movies, from the solitary, out-of-tune piano, to the complete symphony orchestra, huge organs, vocalists and instrumental solo players, has been as rapid as other developments of the screen and the palaces which house it.

Hundreds of thousands of people, who had never been in a concert room to hear an orchestra play, are now seen listening to the performance of good music with keen enjoyment. Nor is this all; they go away and carry with them such pleasant recollections of the music heard that they gradually become attracted to the regular concert halls where the best orchestras hold sway. They become familiar with the names of great composers and their works, and learn to love them.

The orchestral, as well as the solo numbers, in the leading movie houses are selected with skill and acumen. The music is popular without being vulgar; it is classical without being boresome. It is such as to please the musician and whet the appetite of the layman.

Smoothness and vigor, as well as tone quality, are the requisites which make orchestra playing a thing of beauty. The musicians of large movie houses are of the best, and the exceptional opportunity they have of playing together all the time makes their performance remarkably solid and coherent. All these conditions go to enhance the enjoyment and increase the benefit which the public derives from the musical part of the program.

As for the main part of the entertainment, namely the moving pictures, the ingenuity of the producers, the lavish expenditure involved in their work, the high talent employed and the progress of the photographic art, all concur to a result which, only for our familiarity with it, does not appear to us half as wonderful as it really is. There is, however, a point which lends itself to discussion and eventually to further development and improvement. That point is the relation between the film drama and music.

Looking back to the early days of screen production one finds that, from the very beginning, there has been an evident endeavor to render the moving picture more appealing and more complete by the accompaniment of music. With a few recent exceptions, in which special music has been composed for a screen production, the usual method consists in adapting and arranging for this purpose musical material already in existence. This method has its advantages and its drawbacks. The arranger can utilize, at a moment's notice, the best that exists in music; the supply is inexhaustible. By skillful manipulation, experience and good judgment, he can turn out rapidly an effective musical setting to any film and some of these adaptations are extremely clever. They are musically coherent and the cue-sheets are timed to the fraction of a second. Even though many of the compositions used are old and familiar ones, there are many phrases which the musical directors have to create in order to cement the score into a complete whole. A leading theme, a sort of leit-motif, is often employed through the piece with excellent effect. The composition of an original score does not seem to be necessary, and the present prevailing method is perfectly satisfactory, except perhaps in two cases, both of which have come under my personal observation. I will try to explain.

Incidental music of any kind, be it for drama, comedy, recitation or moving pictures, is invariably a form of art wholly altruistic. Its chief aim is to be of benefit to the object it serves, at the cost of self effacement. It must be helpful and not obtrusive. It must never divert the attention of the spectator from the main object. When the music performed is too closely and too obviously associated with the original subject which gave birth to it, the sensitive listener is disturbed; the shock is crude and inevitable. Much more is it so in the case of operatic excerpts too well known. It must be noted, however, that the best

arrangers avoid operatic selections and prefer to use music of less definite character.

Another drawback of the present method is to be found in the disturbing influence of the chosen music whenever its compelling beauty attracts the attention of the audience to the detriment of the screen. Less beautiful music would often prove more appropriate. This conclusion sounds paradoxical, but is based also on personal experience, which has suggested to me an idea probably not so heretical as it appears. I am going to express it.

In keeping with the ultra-modern tendencies of symphonic music, I believe that music for the moving picture should not be too melodic, or rather, not of too definite melodic design. For better effect it might be treated with a big brush on a rich polyphonic canvas. Large masses of tonal color throbbing with rhythmical force, vivid flashes of sonority, restful long chords in undulating successions, delicate combinations of vaporous tints, might be the best material for an effective non obtrusive background. For, after all, the music is to the screen what the background, in painting, is to the portrait. It is doubtful whether composers of note could be induced to write original scores for backgrounds. It would be a work of love, for there is only reflected glory in the issue, and their music would be short lived. Films come and go very rapidly. Even the best of them, after making the tour of the world, fall soon into oblivion, leaving nothing but a vague memory of their successful career.

Great composers like Beethoven, Mendelssohn, Grieg, Bizet and Massenet, besides others less famous, have written incidental music to dramas. But in every case their music is linked with works of undying vitality, and set in a form suitable for concert purposes. Fine overtures and good set

ances here know, he possesses a tenor voice of exceptional tone quality. His numbers gave him an opportunity to display his wide range, revealing an equalization of tone in all registers. His wide operatic experience has developed in him a marked dramatic style which enables him to bring out the varying emotional character of each number he interprets."

Papalardo Gives Musicales for Eberhart

On Sunday afternoon, December 28, an interesting musicale was given by Maestro Arturo Papalardo, in honor of Constance Eberhart, mezzo soprano, one of his artist pupils. Miss Eberhart, who is teaching voice at Meredith College, Raleigh, N. C., was home in New York City for the holiday season.

A number of distinguished artists and friends were present and expressed their delight at the program arranged by Mr. Papalardo, comprising Che Faro Senza Eurydice by Gluck, Samson and Delilah aria, a group of English songs, including Cadman's new song not yet published, The Garden of Mystery, and several French songs. Miss Eberhart impressed with her singing, which revealed a beautiful legato, a richness and evenness of tone together with an unusual ease of range. Her diction, variety of style and poise won unanimous approval from the musicians present. Mr. Papalardo assisted Miss Eberhart at the piano with his usual skill and authority.

The musicale was held, by request, at the studio of Marguerite Kussner, the well known piano teacher, who presented several of her pupils, among them young Billy Papalardo, ten years old, whose interesting playing surprised those present.

Mr. Lapovsky, one of Miss Kussner's artist pupils, played Naiads of the Spring, Juno; Cradle Song, Brahms-Granger; Capriccio, Brahms, and Aufschwung, Schumann. He won much applause for his brilliant technique and artistry.

Alexander Akimoff, Russian basso, who has studied with Mr. Papalardo, sang several arias, the Volga Boatman's Song, and the Song of the Flea, which he was compelled to repeat.

Among the guests was Florence Otis, soprano, who sang charmingly two of Claude Warford's songs, with the composer at the piano.

Mrs. Papalardo, Nellie Richmond Eberhart and Miss Kussner received, and Mrs. John McAlinsh poured tea.

Some of those present were Mr. and Mrs. William Crossley, Florence Otis, Yvonne de Treville, Mrs. R. H. Titherington, Margaret Keyes, Clara Edwards, Mr. and Mrs. Schulman, Mr. and Mrs. Fischer, Mr. and Mrs. Pearson, Mr. and Miss Young, Mrs. Attilio Bianco, Mrs. Park Winslow, Mrs. Goldstein and Mrs. Leavitt, Mrs. Zoel Parenteau, Dr. and Mrs. Large, Mr. and Mrs. A. F. Maxwell, Marcella Geon, Mrs. William Reddick, Mrs. John Myers, Rebecca Davison, Christopher Hays, Claude Warford, Sue Thoburn, Harriet Thoburn, Mr. and Mrs. Francis McCoy, Mrs. John McAlinsh, Dr. Eberhart, Major and Mrs. R. T. M. Scott, Mrs. Paul de Leslie, Mrs. T. F. Kemper, Ruth Kemper, Robbins Lockwood, Mr. Ralph Joel and Bryce Fogel.

Hutcheson to Play Modern Composers

Saturday evening, January 24, in Aeolian Hall, Hutcheson will give the first half of his survey of modern composers, devoting his program to works of MacDowell, Brockway, Griffes, d'Albert, Strauss, Korngold, Reger, Dohnanyi, Godowsky, Paderewski and Moussorgsky.

A second program completing the survey, will take place three weeks later, on Saturday afternoon, February 14, and will comprise works of Franck, Fauré, Alkan, Ravel, Debussy, Grainger, Bloch, Ganz, Cyril Scott, Goossens, Ireland, Rachmaninoff, Medtner and Scriabin.

In explanation of his choice of composers, and of certain omissions which will be questioned, Hutcheson says: "Having done my best with a knotty problem, I remain far from satisfied with the solution, and can only beg the indulgence of those who disagree with my sense of values. I have not hesitated to let my own personal preferences have some say in the choice of composers and pieces. After all, a strictly dispassionate survey of piano literature might easily prove cold and colorless. To play any composer without full sympathy would do him a poor service. Finally, it is out of the question for any one person to know, like, and study all that is good. Some omissions, therefore, must needs be ascribed to the limitations of my own knowledge and taste."

Mestechkin Pupils in Recital

Jacques Singer, a young violin pupil of Jacob Mestechkin, will be heard in recital at Town Hall, New York, on February 11. The young violinist will play Paganini's D Major concerto as well as works by Bach, Kryjanowski, Chopin-Huberman, Stossel, Mana-Zucca, Tchaikowsky and Sarasate, and, together with his teacher, will present Singing's Serenade for two violins.

On January 14, Helen Berlin, another artist-pupil of Mr. Mestechkin, gave a violin recital in Witherspoon Hall, Philadelphia, playing Tchaikowsky's concerto, and, together with her teacher, the double concerto by Bach. Her program also contained works by Glazounoff, Huberman, Paganini-Kreisler, Cyril Scott, Granados-Kreisler, and Sarasate.

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pieces can always be utilized. This would not be the case with music for the screen, composed along the lines which I ventured to suggest. Therefore the most practical method remains in the hands of those very able adaptors who have so far shown such good judgment.

Perhaps my suggestions may open to them a new field of vision for novel treatments. If so, and they succeed, their efforts will mark a new step in the further development of the silent drama.

James Wolfe Successful in La Veglie

An outstanding character creation of the holiday season was James Wolfe's appearance as Dan Burke in La Veglie, the new opera conducted by Giuseppe Bamboshek at a special performance at the Pennsylvania Hotel on December 20. Mr. Wolfe was chosen to create the character acted by Holbrook Blinn when it was presented in its original form, as a poetic drama by J. M. Synge. Mr. Wolfe's work was superb and he showed his true artistry by subordinating his magnificent bass voice to the portrayal of a drink sodden Irish character who rises from his own wake to denounce the wife who philanders through while burning the candles for her supposedly defunct husband.

The demands of the part are tremendous, dramatically and vocally, but Mr. Wolfe met them all and received an ovation from the 2,500 guests of the Manufacturers' Trust Company who witnessed the performance. Mr. Wolfe fully justified Maestro Bamboshek for presenting this interesting new work of Arigo Pedrollo, and added his own triumph to that of the brilliant young conductor. Others in the cast were Nannette Guilford, Alfredo Gandolfi, and Rafael Diaz.

Althouse Has "Marked Dramatic Style"

Returning to Great Falls, Mont., where he had appeared previously, Paul Althouse recently repeated his former triumphs, as the following from the Great Falls Tribune testify: "As all who heard Althouse on his former appear-



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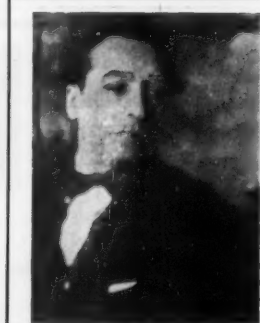
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ETHEL GROW

IN AN ALL-AMERICAN PROGRAM

NEW YORK TIMES, January 7.

The fire, which was not extinguished until companies responding to three alarms had fought a stiff battle for nearly two hours, was in the Argus Building, four doors east of Aeolian Hall.

The wide-flung fire line prevented hundreds of music patrons from reaching Aeolian Hall, where a voice recital by Ethel Grow, under the auspices of the Washington Heights Musical Club, was scheduled. Finally the police let ticket holders through to the hall. They took their seats in a smoke-filled auditorium.

NEW YORK HERALD, January 7.

Lines of hose flanked Aeolian Hall at the hour set for Ethel Grow's song recital last night and those seeking to approach its main entrance by Forty-third Street were turned back by the police . . . audience entered from Forty-second Street.

Miss Grow's voice seemed of good size . . . climactic notes rang full and clear. She showed expressive capacity and her program was increased by encores.

NEW YORK WORLD, January 7.

A fire broke out a few doors from Aeolian Hall just at concert time last night, and for a while the audience was limited to those music lovers who happened to have reporter's police cards. . . . Miss Ethel Grow did not make her first appearance until the regular patrons arrived long after the scheduled hour.

She sang an all-American program. . . . Many of the songs were most engaging, and they were all delivered with Miss Grow's usual enthusiasm.

Miss Grow was obliged to repeat five of the programmed songs and to sing three additional encores.



Photo by Walter Stremmel, N. Y.

NEW YORK AMERICAN, January 7.

A fire was raging in the next building and would-be concert patrons were checked by police, firemen and smoke from entering the hall. At about nine o'clock, however, it was considered safe, and Miss Grow began her program of thirty American songs.

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FLASHLIGHT PHOTOGRAPH TAKEN AT THE FAREWELL RECEPTION AT OLD STEINWAY HALL ON FOURTEENTH STREET, JANUARY 11. The occasion was in the nature of a farewell to the old hall, which was built in 1864, as the famous firm will move to its new home in West Fifty-seventh Street about May, 1925.

Steinway Reception to Hofmann

Sunday evening, there was a reception at old Steinway Hall which was given nominally for Josef Hofmann but also served the purpose of reviving memories of the old hall in which so many important concerts of the past had taken place, and where Anton Rubinstein (teacher of Hofmann) had made his American debut. The ceremonies of last Sunday included speeches by Theodore E. Steinway, Royal Cortissoz, and Walter Damrosch, and Messrs. Alexander Lambert, Max Bendix, Naham Franko, Leo Schulz, and Walter Damrosch played selections which they performed at Steinway Hall many years ago. The guests numbered several hundred and partook of refreshments after the concert. The MUSICAL COURIER reporter arranged to secure a complete list of all those present for publication in these columns next week, but the accompanying flashlight photograph of the gathering, is too interesting to hold until later. However, it might be mentioned that a few of those glimpsed during the evening were Albert Von Doenhoff, Alberto Jonas, Richard Copley, John Adams, Fitzhugh Haensel, Henry Holden Huss, Andres Benoit, William J. Henderson, Richard Hageman, Felix Salmund, Max Lieblich, Harold Bauer, Sergei Rachmaninoff, Leonard Lieblich, Fritz Kreisler, Paul Kochanski, Wilhelm Furtwängler, Ernest Schelling, George Lieblich, William Thorner, Dr. Eugene Noble, etc. MUSICAL COURIER readers will be able to recognize others in the group.

The Sunday Symphonic Concerts

The third regular free noon concert of the Sunday Symphonic Society, Josiah Zuro's orchestra, will be held in the Criterion Theater, January 18, at 12:30 p.m. Michael Rosenker, violinist, will be the soloist of the occasion.

In addition to the Mendelssohn concerto for violin, which Mr. Rosenker will play, the program will consist of the Beethoven Leonore No. 3 overture, Schubert's Unfinished Symphony, and Scenes Pittoresques by Massenet.

No admission cards are required, but Mr. Zuro advises the patrons of his society to be on hand early. At the last concert, hundreds of persons were turned away.

Press Praises Katherine Palmer

Katherine Palmer, soprano, who recently made her debut in the Foyer of the Academy of Music in Philadelphia before a large and enthusiastic audience, recently gave her first recital in Boston in Jordan Hall. As the winner of the gold medal of the Philharmonic Society and the first prize of the Music League of Philadelphia last spring, Miss Palmer attracted considerable attention, the competition being extremely heavy. She gained for herself the support of the music lovers of her home city, and has also

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MICHAEL
PRESS

added many friends by her singing in the Fifth Church of Christ Scientist in New York City.

Miss Palmer possesses a splendid soprano voice and in her debut received the commendation of the entire Philadelphia press, the Public Ledger saying "that she was a soprano of power and comprehension and demonstrated to the satisfaction of her large audience that the awards had been fitly bestowed." In regard to her German group the critic of the Evening Bulletin said that she was perhaps at her best in this group, "where her style followed closely that of Elena Gerhardt."

Miss Palmer will be under the management of Arthur and Helen Hadley.

Weingartner Acclaimed for His New Symphony

Felix Weingartner has just completed his first tour of Scotland, at the head of the Scottish Orchestra. The noted conductor had a series of triumphs which culminated in the performance—the first anywhere—of his new symphony, his fifth. The event occurred at Edinburgh, and the second performance of the work took place at Glasgow on the following night. The critics of both cities rival each other in their enthusiastic comment on Weingartner's symphony and on his conducting. "A powerful work," "brilliant fugue," "master of technique," are a few of the encomiums which the press bestowed upon this latest work of the world-famous conductor, and the fact that this symphony, like Beethoven's fifth, is in the key of C minor, is being widely commented upon.

Weingartner's tour of the British Empire was the big-

gest and most extensive which the great conductor has so far had in that country, and the tremendous reception which he has found has resulted in an invitation to return to England in the spring for additional concerts. The epithet, "The classic conductor," which Weingartner has reaped on his tour, is not only a tribute to the conductor's big repertory, which includes Beethoven's third and ninth, Schubert's Unfinished, Brahms' F major symphony, beside Mendelssohn, Weber, Liszt (and several modern works), but principally to the compelling and finished rendition which he gave these masterworks.

Boulanger at Wanamaker's January 15

Nadia Boulanger, noted French organist, will play her only New York organ recital on the concert organ in the Wanamaker Auditorium, today, January 15, at 2:30 o'clock. Eminent critics have accorded Mlle. Boulanger the premier rank as woman organist of Europe. Walter Damrosch says of her: "Among women, I have never met her equal in musicianship, and indeed there are very few men who can compare with her. She is one of the finest organists of France."

Thibaud Returning

After an absence of two years, Jacques Thibaud, French violinist, will return to the United States and Canada for a concert tour during the season 1925-26 under the direction of the Metropolitan Musical Bureau.

MACBURNY CHICAGO STUDIOS PRODUCING FINE

ARTISTS WHO ARE ACHIEVING REMARKABLE SUCCESS

The following list of engagements, filled by members of Thomas N. MacBurny's artist class in Chicago during one single month, December, 1924, speaks volumes for the MacBurny Studios and the fine artists emanating from that prominent voice teacher's classes:

- Dec. 2—B. Fred Wise, tenor, The Messiah, Oberlin, Ohio.
Elsa Fern MacBurny, soprano, soloist with Canton Ladies' Chorus, Canton, Ohio.
3—B. Fred Wise, recital, Hyde Park, Chicago.
4—Ester Muenstermann, contralto, The Messiah, Oberlin, Ohio.
5—B. Fred Wise, recital, Hyde Park, Chicago.
7—Mary Bryan Powers, soprano, recital, Windermere Hotel Artist Series.
Fred Hall Huntley, bass-baritone, soloist, Highland Park Scientist Church.
Leola Turner, soprano, soloist Methodist Temple Choir, Chicago.
B. Fred Wise, tenor, soloist, University Church Disciples, Chicago.
Wilbert O. Klingberg, bass-baritone, soloist, Buena Memorial Presbyterian Church, Chicago.
Ester Muenstermann, contralto, soloist, Hyde Park Presbyterian Church.
Maurice G. Ivins, baritone, soloist, Bryn Mawr Community Church.
8—B. Fred Wise, recital, Austin Woman's Club, (second appearance).
9—MacBurny-Turner Costume Singers, Vinton, Iowa, I. C. B. Mary Bryan Powers, recital, Cameron, Ill.
B. Fred Wise, recital, Englewood.
10—Edward Poole Lay, baritone, recital, Kewanee, Ill. MacBurny-Turner Costume Singers, Cedar Rapids, Iowa, Coe College.
11—B. Fred Wise, joint recital, Parsons College, Fairfield, Iowa. MacBurny-Turner Costume Singers, joint recital, Fairfield, Iowa, Parsons College.

- 12—Ester Muenstermann, contralto, Augustana College, Rock Island, Ill.
MacBurny-Turner Costume Singers, Federated Churches, Corning, Iowa.
13—Edward Poole Lay, recital, Hotel La Salle.
14—Mary Bryan Powers, guest soloist, Methodist Temple. Edward Poole Lay, soloist, Mangasarian Society, Woods Theater.
MacBurny-Turner Costume Singers, Artist Course, Hotel Windermere.
B. Fred Wise, The Messiah, Appleton, Wis.
15—Ester Muenstermann, Christmas Oratorio, Chicago.
17—MacBurny-Turner Costume Singers, Harvey, Ill., Woman's Club.
B. Fred Wise, Elijah, Milton, Wis.
18—Edward Poole Lay, West End Woman's Club.
B. Fred Wise, The Messiah, New First Congregational Church, Chicago.
19—B. Fred Wise, Kenmore Woman's Club.
21—Edward Poole Lay, assisting soloist, Chicago Temple.
Ester Muenstermann, special Christmas program, Chicago.
Florence Anderson, contralto, assisting soloist, Chicago Temple.
Laura Denton Smith, contralto, soloist, Highland Park Presbyterian Church.
Leola Turner, soloist, Christmas program at Chicago Methodist Temple.
B. Fred Wise, sacred recital, Hyde Park.
25—Leola Turner, special Christmas service, Chicago Temple, under direction of Arthur Dunham.
26—Paula Schlueter, soprano, soloist, Hammond, Ind., Jewish Temple.
27—B. Fred Wise, The Messiah, Euterpean Chorus, Chicago.
28—B. Fred Wise, The Messiah, Blue Island Civic Music Association.
Edward Poole Lay, Chicago Temple.
Wilbert Klingberg, The Messiah, Blue Island Civic Music Association.
Leola Turner, Chicago Temple.
Florence Anderson, assisting soloist, Chicago Temple.
29—B. Fred Wise, recital, College Club, Chicago.

The MacBurny-Turner Costume Singers is the unique organization composed of Elsa Fern MacBurny, soprano; Leola Turner, soprano, and Anna Daze, accompanist, and which has been meeting with splendid success everywhere. Both Mrs. MacBurny and Miss Turner are products of the MacBurny Studios.

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A SENSATION IN FOUR CITIES

WINNIPEG, Nov. 4

"It was one of the most delightful concerts the Club has ever given. The very first bars of his opening number revealed a voice of velvet and honey—of sheer lyric beauty. The song was ideally sung. In the Strauss group Crooks had an opportunity to show the perfection of his mezzo voice and the amazing nuances of which it was capable. The Club is to be congratulated for having presented to Winnipeg an artist who combines such a rare feeling for tone color and musical values."—*Manitoba Free Press, Winnipeg, Nov. 4.*

NEW YORK, Dec. 5

"If there is a more beautiful American tenor voice than has Mr. Crooks, the writer has failed to hear of it. Here is not only a voice of youthful beauty and tremendous range, but the manner in which it is projected is rather remarkable when it is considered that Mr. Crooks is but 23 years of age. He began his program with operatic airs by Bizet and Massenet. The audience was so taken up with his singing that he sang as encore the prize song from 'Die Meistersinger.' Again he was recalled and gave the air 'Salve Dimora' from Gounod's 'Faust.' Here were four tremendous arias, one after the other, and he wound up the last with a sweep of tonal beauty that thrilled his hearers."—*Oley Speaks, in "Music in New York."*

RICHARD CROOKS

BOSTON, Jan. 3

"Mr. Crooks is a singer to command respect as well as to stir enthusiasm. The latter feat he could scarcely fail to manage even if he tried to, for he has in his favor a beautiful voice of precisely the quality people love to hear, and of even greater consequence, a warmth of temperament that makes what he sings worth listening to. It is much to his credit, therefore, that he, with these insurances of success at hand, should have taken the trouble to learn to sing. Everything, of course, he has not yet learned. But if Crooks has something to learn, already, on the other hand, he has learned much. He has had his voice, an exceptionally fine one, so wisely trained that he can produce almost every tone of his long, even scale with a ringing resonance; that means no small amount of intelligent work. He is musician enough to sing rhythmically, with pure intonation, and with phrases tastefully turned. To his fine qualities of voice and musicianship Mr. Crooks adds sentiment and fervor. The audience wanted many added songs."—*Boston Herald, Jan. 4.*

"Loud applause greeted Mr. Crooks' appearance. The program was an excellent one. Extra numbers for an insistent audience were plentiful. It was evident from the first few measures that here was a recital to be fully enjoyed. Mr. Crooks has a glorious voice, resonant always in its timbre, stirring or soothing, as occasion requires. He combines musical intelligence with unusual emotional warmth. It is a rare achievement to sing Händel's florid passages at brisk pace, in full fortissimo. In his modern songs, both lyric and dramatic, Mr. Crooks was equally excellent. If his loud tones are robust, his soft are of surpassing smoothness and sweetness—witness especially the purely lyric passages in Strauss. His climaxes pile up with a rare sense of power."—*Boston Transcript, Jan. 5.*

"Richard Crooks, who has made an almost unprecedented success in Boston in the past two seasons as tenor soloist in oratorios given by the Händel and Haydn Society, sang his first Boston recital yesterday afternoon at Jordan Hall. A large audience applauded with unusual eagerness a program and a performance that were enough to stir the enthusiasm of anyone with any music in him. Crooks is already a great singer and he is still in his 20's. No other young tenor in or out of grand opera in this country today gives such promise of a triumphant career. The rare distinction of Richard Crooks is not his voice, though it is a beautiful and thoroughly masculine tenor; and not his vocal technique, though in another that, too, would call for high praise. The great thing about Crooks

is that everything he sings sounds as if he meant it."—*Boston Sunday Globe, Jan. 4.*

"Well known and well liked here as singer. Not many singers may arouse with German lieder the degree of enthusiasm that yesterday greeted Crooks' performance. Crooks brought insight and ardor, intelligence and spontaneity in happy and none too usual conjunction."—*Boston Sunday Post, Jan. 4.*

"Crooks has a voice of more than ordinary quality and power. He is an enthusiastic singer to say the least. In addition to his remarkable vocal qualities, he is also instinctively musical."—*Boston Christian Science Monitor, Jan. 5.*

ST. PAUL, Nov. 10

"Perhaps not more than once or twice in a season is one accorded the privilege of attending so rarely beautiful a song recital as that of Richard Crooks. One's first impulse after hearing him is to launch into an unleashed panegyric. Only through the use of superlatives is it possible to do justice and convey any adequate notion of his remarkable performance. While you are amazed at his breath control, his exquisite pianissimo in both the upper and the lower register, the resonance of his ringing high notes, you are not at once conscious of these things. Because of the ease with which he attains his effects, it is only after he has finished that you stop to analyze. While he is singing you care only to sit there and enjoy. If there is any quality in the whole range of vocal expression that he lacks, it is not at once discoverable. The man himself, looks the personification of 'Young Siegfried.' It was one of the very finest song recitals I have ever had the pleasure of attending. The audience was large and, needless to say, enthusiastic."—*St. Paul Daily News, Nov. 11.*

"Richard Crooks is an extraordinary singer. A splendid physique and good physical poise lend the necessary support to the projection of his voice which is one of power and beauty—great beauty; and fine musical intelligence. It is always fascinating to realize the presence of superb talent, not only because of the present delight it gives, but because of the unseen hand which seems beckoning to greater and greater things. The sixth sense as expressed in music is an impalpable but quickly recognizable instinct for values. Mr. Crooks displayed this sense almost uncannily."—*St. Paul Pioneer Press, Nov. 11.*

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FELIX BOROWSKI TO INSTRUCT DURING CHICAGO MUSICAL COLLEGE SUMMER SESSION

Felix Borowski, president of the Chicago Musical College, will instruct at that institution during the summer session in musical composition and musical history. This announcement should be well received by students and



FELIX BOROWSKI.

teachers of composition and musical theory, as Felix Borowski occupies an enviable place among composers and theorists of the day. As composer, teacher and writer on musical subjects, the president of the Chicago Musical

College has long been one of the notable figures of the artistic world. It was not so long ago that the late Cleofonte Campanini brought out, at the Auditorium, his ballet pantomime, *Boudour*, which was not only produced by the Chicago Opera Company in Chicago, but also was performed with marked success in New York and Boston during the Chicago Opera Company's visit in those cities. There was a great demand for the ballet this season at the Auditorium, but on account of the big repertory already announced, the revival of *Boudour* has been postponed probably to next year.

Many of Mr. Borowski's orchestral works have been played frequently at the regular concerts of the Chicago, Minneapolis, Cincinnati, Detroit and St. Louis symphony orchestras. Among these works may be mentioned *Elegie Symphonique*, *Peintures*, *Le Printemps*, *Passione*, *Marche Triomphale*, *Concerto for piano and orchestra*, *Allegro de Concert* and his fantasia overture, *Youth*, which was awarded the \$1000 prize in the competition held by the Chicago North Shore Festival Association in May, 1922. In the smaller forms, Borowski's works have won wide popularity in this country and in Europe.

As a teacher of composition, he has been most successful. Among the numerous composers who have been under his tuition may be mentioned Cecil Burleigh, Gena Branscombe, Alexander MacFadyen, and numerous others of equal renown.

During the summer session Mr. Borowski's classes in literature of music will be attended not only by instrumentalists but by vocalists as well. Musical literature is a subject of manifest importance—a subject which is often not so well understood by musicians as it ought to be. Many pianists are well acquainted with the piano literature but ignorant of that written for other instruments, and what is here written about pianists of course applies to all other instrumentalists and vocalists. Many are well acquainted with their own literature and not so well versed in symphonic music, opera and oratorio, to say nothing of chamber music. Felix Borowski's course will embrace all music literature, so that teachers, as well as students, will benefit by the course, which is one of the most interesting so far announced for the summer session at the Chicago Musical College.

CINCINNATI PAYS TRIBUTE TO ROLAND HAYES' ARTISTRY

Orchestra Offers Fine Performance—Pavlova Dances—Notes

Cincinnati, Ohio, January 5.—Those who enjoy the art of dancing were delighted with two performances by Anna Pavlova and her company on January 3, at Emery Auditorium.

CINCINNATI SYMPHONY CONCERT

A delightful program was enjoyed at the popular concert given on January 4 at Music Hall by the Cincinnati Symphony Orchestra, under the direction of Fritz Reiner. The opening number was the overture from *Benvenuto Cellini*, Berlioz, followed by *Serenade*, op. 3, Leo Weiner; *The Sorcerer's Apprentice*, a *Scherzo*, Paul Ducas; and suite No. 2, *Carmen*, Bizet. All were given delightful renditions. Kathryn Reece Haun, soprano, was the soloist. She possesses a fine coloratura soprano and her choice of songs showed her voice to best advantage.

ROLAND HAYES

Roland Hayes, colored tenor, was heard in a recital on January 4 at the Hughes High School Auditorium, under the auspices of the Omicron Chapter of the Alpha Kappa Alpha Sorority of the University of Cincinnati. The recital was given for the benefit of the Scholarship Fund. He sang with ease, in a voice that displayed power and sweetness.

NORRIS

Dr. and Mrs. Edgar Stillman Kelley spent a few days in St. Louis recently attending the Music Teachers' Convention. They have been enjoying a visit with Mr. and Mrs. Curwen, of London, who have come to complete arrangements for a presentation of Dr. Kelley's *Pilgrim's Progress* in London during the coming spring.

La Vergne Sims was the soloist at a special luncheon held by the Chamber of Commerce, December 30. She possesses an attractive soprano voice and is a pupil of Berta Gardini Reiner.

Examination for entrance to the College of Music will be held on January 17 for the collegiate department.

Louis Johnen, tenor, who appeared with the Zoo Grand Opera Company here for several seasons, and who was formerly a pupil of John A. Hoffman and Ralph Lyford, was a recent visitor to this city, spending the holidays with his parents.

More honors are coming to Fritz Reiner, director of the Cincinnati Symphony Orchestra, the latest being an offer to conduct the New York Philharmonic Society concerts at the Stadium in New York for two weeks during the coming summer. He conducted concerts there last summer and his renewal of the honor, at the request of the society, shows that his work was highly appreciated.

Mary Sims was in Cincinnati recently on a visit to Bertha Baur.

George Leighton, who was recently elected vice-president

of the Sinfonia Fraternity, at the National Convention held in Lincoln, Nebr., is a member of the faculty of the Conservatory of Music, and has gained a reputation as composer and teacher of theoretical music. He is also a graduate of the above institution.

W. W.

Walton Pyre a Successful Managing Director

Walton Pyre requires no introduction to the Chicago public, having filled the chair of dramatic art at the American Conservatory for five years and leaving the Chicago Musical College after a similar period of service to carry out his higher aims—that is to give that city the fruit of his endeavor, aided by an institution which will warrant the above title in every respect in its ultimate development and its ability to meet the demands of the student in pursuit of stage or platform training, conveying the benefits of constant observance of the needs of the dramatic or operatic stage viewed from the standpoint of art.

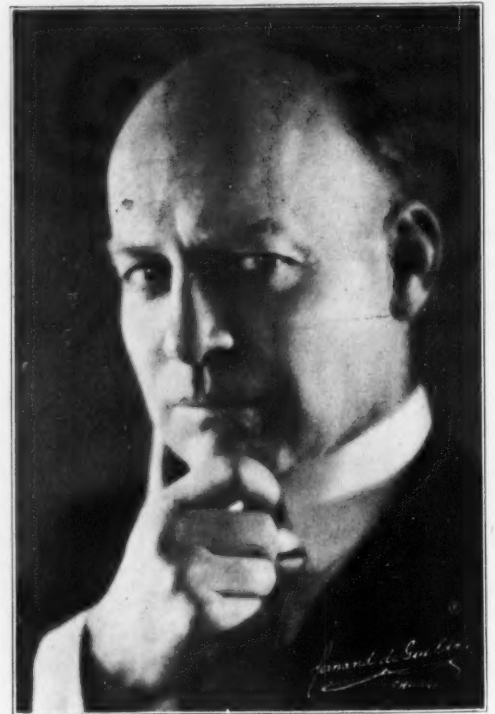
Mr. Pyre brings to his studio an exceptional knowledge of stage-craft, and appears before the student as an actor-pedagogue with an intellectual equipment embodying all of the essentials necessary to thoroughness in exercising his reputed power of conveyance. Therefore, the schooling of his students is differentiated from the so-called dramatic school curriculum in that whatever may be presented is created within the school by himself or faculty by the employment of his technique and extended experience. Artificiality is fundamentally opposed and excluded.

During his affiliation with the musical colleges, he demonstrated his unique power in producing histrionic luminaries, and points to a few among many now before the public, who owe their development to his tutelage, viz.: Edna Hilbard, who is to be a star this year under David Belasco; Felix Krembs, featured in a New York production; Lucille Kahn, now leading lady with Otis Skinner; Louise Cook, leading lady with Guy Bates Post; Josephine Evans, leading lady in William Brady's production of *Simon Called Peter*; Geraldine Browning, now with John Golden's Pigs, etc.

Mr. Pyre's studio is so furnished that, while there is an absence of scenery, its place in all respects is supplied by other properties and artistic furnishings of a well equipped stage which can be arranged and rearranged to suit any demand. This enables the students to find atmosphere for their work preliminary to that finally afforded in the exhibition hall with its fully equipped stage.

Mr. Pyre is much in demand throughout the country as a dramatic artist, in which field he challenges comparison with any exponent of his art. He has recently concluded a successful series of recitals for the Brooklyn Institute of Arts and Science, in Brooklyn, N. Y., and is engaged to present *Francesca da Rimini* for the Century Theater Club at the Hotel Commodore, in New York, on February 27. Among several important engagements to date are the Evanston Dramatic Club, the Catholic Women's Club of Kenosha, and the Catholic Study Club of Detroit. This

school is academic, organized with a complete faculty, offering instruction in all technical, theoretical and allied art subjects, and is located in the Fine Arts Building, Chicago. A summer course, especially designed for teachers of high



WALTON PYRE.

schools and colleges, covering the needs of teachers of dramatic education, will be specially arranged.

Montani Leaves St. Paul's

Nicola A. Montani, conductor of the Palestrina Choir of Philadelphia and choirmaster of the Church of St. Paul the Apostle, in New York, makes announcement of his resignation from the latter post "owing to conditions not being favorable for the carrying out of his projected liturgical program."

Mr. Montani succeeded in forming in the period of one short season, a complete new choir of fifty boys and twenty men which took the place of the former Paulist Chorists. The new organization, through intensive work, was soon able to carry on the full services of the church, and was becoming known as an ideal liturgical choir. In an amazingly short period, the boys (all taken from parochial schools) were able to acquire a large repertory of difficult masses and motets. The effectiveness of this liturgical type of music was soon proved, and musical critics have been warm in praise of the results accomplished in such a short time.

Mr. Montani relinquished his post at the end of the year. He will, however, continue his studio work in New York and Philadelphia and also his classes at the College of Mount St. Vincent (on the Hudson), Mt. St. Mary's (Plainfield) and at Gregorian Court College (Lakewood). Mr. Montani is a member of the faculty of the College of New Rochelle, N. Y., where, in addition to a large class, he will have charge of the glee club and a choral ensemble of over three hundred voices.

As director of the Palestrina Choir (a noted organization devoting itself to the rendition of the 16th century capella works) Mr. Montani is preparing a number of concerts, the first of which will take place at the Academy of Music, Philadelphia, early next month, the second to be given in Town Hall, New York, on Sunday afternoon, April 19.

In the field of ecclesiastical music, Mr. Montani is well known through his work as editor of the Catholic Choirmaster and editor of the liturgical catalogues of the Schirmer firms of New York and Boston. As a composer Mr. Montani has many cantatas, part songs, masses and motets to his credit. He has also compiled a hymnal (*The St. Gregory Hymnal*) which has been adopted in many dioceses throughout the country. For seventeen years Mr. Montani was the organist and choirmaster at the Church of St. John the Evangelist, Philadelphia, where his choir of boys and men had achieved more than a local renown for the traditional rendition of the polyphonic masterpieces of Palestrina and his contemporaries.

Maier and Pattison for Coast

After several metropolitan appearances, Guy Maier and Lee Pattison, the piano duettists, left for a Pacific Coast tour, not to return east until March.

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LAZAR S. SAMOILOFF

Famous Master of Bel-Canto

and his assistants WILL TEACH YEARLY



Photo by Kezslere

A letter from Mme. Claire Dux, the world-famous lyric soprano, to Lazar Samoiloff.

"To my dear Maestro:

"In my experience here and abroad I have never found any teacher who has been able to analyze little troubles so quickly and work in such a direct and prompt manner to correct them. I had heard of Mr. Samoiloff through such artists as Mme. Raisa and now I know from personal experience that all that has been said about his ability is true. I am working with him every day.

"After mistakes and groping, finally on the right road. Thanks, heartiest thanks to my honoured master."

A letter from Mme. Julia Claussen, world-famous contralto, to Lazar Samoiloff.

"My dear Maestro:

"Your singing method is wonderful, and you have shown that singing should be an outburst of happiness—a rare sound method that eliminates the 'efforts' so often obstructive to a singer.

"I consider that day one of the happiest days of my life when I came to your studio to study under your guidance.

"I am ever so grateful to you."

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Writes of

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January 5, 1925.

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RAISA, CURT TAUCHER, CONSUELO ESCOBAR, MARIE LOUISE ESCOBAR, ISA
KREMER, GLADYS AXMAN, ANGELO MINGHETTI and many others.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILENT, President
WILLIAM GREPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4650, 4651, 4652 Caledonia
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.

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MILAN, ITALY—ANTONIO RASSETTI, 51 Via Durini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bookshops in Europe.

Copies for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK, JANUARY 15, 1925. No. 2336

Can't ultra-modernists admire Stravinsky's music without hating Bach and Beethoven? We merely ask.

Music must be a hardy sort of art to survive all the nonsense and intrigue that are carried on in its name.

There is a play running here called *They Got What They Wanted*. No, it does not deal with operatic prima donnas.

It but remains now to bring Schönberg across the ocean for an American tour. There is no charge for this suggestion.

There turns out to be, after all, more than one singer in the John McCormack family. His big son, Cyril, who is at the Downside School, near Bath, England, recently starred as Frederick in a school production of *The Pirates of Penzance* (which, by the way, was directed by a son of Ben Davies) and had to give double encores on both of his solos.

Generous Uncle Sam is offering \$1,200 a year, with free lodging, heat and light, to music teachers in the Indian Service at large. All you have to do is "to organize and train mixed choruses, quartets, and other musical organizations and to give vocal lessons and instrumental lessons, particularly on the piano." And if you turn out to be very fine indeed, you may eventually earn as much as \$1,500.

Those who talk of the good old times in opera should hear the Metropolitan performance of *La Gioconda* with such a cast as was enlisted last week: Rosa Ponselle, Jeanne Gordon, Merle Alcock, Beniamino Gigli, Titta Ruffo and Jose Mardones. If six finer voices and better singers ever stood together on an opera stage we should be glad to know when, where and in what. Incidentally the three women in the cast are Americans, no small cause for pride.

It was difficult for the newspaper critics to make a "story" about Stravinsky's debut appearances here last week. He is not a good conductor—he does not claim to be, in fact—offered no interpretative revelations in his works, and as those scores all had been heard here before and were fairly familiar, there was nothing much to say about Stravinsky except to describe his appearance, his manner of conducting, and to pay him some deserved compliments as a composer and express pleasure at his presence here. His visit is valuable chiefly as a stimulus to

general public interest in the cause of good music, and as a proof that our metropolis occasionally lionizes a hero who has made his mark away from the fistic arena, the baseball field, politics, or the moving picture screen.

There have been irresponsible (though apparently unmotivated) rumors about to the effect that Claire Dux would not return to this country next season. Inquiry at the office of Arthur Judson, who has charge of her management, brought a denial of the truth of these stories. As a matter of fact, Mme. Dux has already signed a new contract with Mr. Judson and will be in this country for concerts the entire season of 1925-26.

According to advices from Vienna, it looks very much as if Richard Strauss would go back to the State Opera there, more firmly entrenched in his position than ever before. This would be the only sensible solution of the trouble. Jealous little folks cannot bear to have a big man among them. One recalls the little bureaucrats who succeeded in driving Richard Wagner out of Munich many years ago. The present case is a parallel one but Strauss was too strong for his persecutors.

Through the efforts of the Past Presidents' Assembly of the National Federation of Music Clubs, a fund of \$2,000 has already been secured for the four cash prizes of \$500 each which will be awarded in the National Young Musicians' Contests at the Biennial of the N. F. M. C. at Portland, Ore., next summer. The Sigma Alpha Iota National Sorority contributed one-quarter of this sum, and among other contributors were two distinguished artists, Mme. Galli-Curci and Olga Samaroff. In addition to these cash prizes no less than five of the foremost music schools of the country have each offered a scholarship: The Institute of Musical Art, New York, one full course scholarship of two or three years in any chosen branch; New England Conservatory, a one year scholarship; the Curtis Institute of Philadelphia, a one year scholarship; Cleveland Institute of Music, a one year scholarship in violin; Cincinnati Conservatory, a one year scholarship. The establishment of these definite prizes and scholarships for the National Contest winners gives the competition a status it has never before enjoyed.

HERR ALBAN

Once upon a time a lot of people believed that there was actually such a thing as a composer being inspired. Just what inspiration was, or where it came from, were hard questions to answer, but it seemed a self-evident fact that some of the magnificent melodies that the great classic and romantic masters produced must have been put into their heads by some power that "moved in a mysterious way its wonders to perform." Now comes Herr Alban Berg, Schönberg's disciple, and writes a piece to celebrate the fiftieth birthday of his master. It is quite a long piece. The first part of it is a piano concerto; the second part is a violin concerto; and in the third part the piano and the violin play their two concertos together simultaneously. Thus we have an element of novelty introduced since Herr Berg proves that 1 plus 1 equals 1, instead of 2, as has always been the custom up to the present time. Other mathematics lie in the fact that the accompaniment is in the mouths of wind instrument players—thirteen of them, an unlucky number for players and listeners alike. Herr Berg is never at a loss for themes. He doesn't have to wait for inspiration—not he! The main theme of his first movement is A-D-S-C-H-B-E-G, all the notes of the musical scale that will fit into the name of Arnold Schönberg; the theme for his second movement is A-E-B-E, selections from the name Anton Webern, his colleague and fellow disciple of Schönberg; and the theme of the last movement, A-B-A-B-E-G, is a synthetic analysis of his own name.

And if anyone says "Yes, but Bach wrote a fugue on B-A-C-H and Liszt and Schumann used letter themes," we shall reply: "True. But see what they did with them!"

If things keep on like this we shall be forced to abandon a belief in Santa Claus that we have cherished for many, many years.

DE RESZKE SEVENTY-FIVE

Yesterday, January 14, was the seventy-fifth birthday of a distinguished man, a great artist and a famous teacher, Jean de Reszke. Still hale and hearty, he continues to teach at Nice with all the enthusiasm and energy of a man half his age, and particularly enjoys his work with the many young Americans who come to him. As told in a recent issue of the MUSICAL COURIER, only a few weeks ago he made a production there of Mozart's *Don Gio-*

WHY COLORATURA?

Several weeks ago a critic in the MUSICAL COURIER suggested that a certain coloratura soprano at a recent recital wasted her fine voice and sterling musicianship upon the old well-known war-horses of the coloratura, and expressed regret that she should be doing so. She writes in and asks what the coloratura is to sing if she does not sing these same old war-horses? It is an interesting and pertinent question.

The fact is, that there is a lot of misconception about the voice commonly known as coloratura. What it was and what it did were clear enough in the past. It has become less clear as the years have passed because public taste has changed and—more important still—composers have changed their style. Coloratura, in the strict, old-fashioned sense of the word, is no longer being written.

But there is another fact that singers should take into consideration: from the average composer's point of view, the coloratura quality of voice is extremely valuable for the expression of certain sentiments, even if not called upon to sing runs, scales or trills. It is, as one might say, comparable to the flute, which, certainly, though wonderfully agile, is not most useful for runs, scales and trills.

The coloratura soprano has a quality all its own—at least, composers feel that way about it. Like the flute, it is the highest of the voices. It is generally supposed to be the only sort of voice that can recite words on the high B flat, as in the *Gilda* role of *Rigoletto*. And though composers have written less floridly, because more and more expression of mood and feeling is being demanded with the passing years, they still retain their love for the voice. And when a singer can sing the old music of the coloratura as if it were music intended to mean something, instead of merely vocal display, it pleases modern ears and points the direction of progress.

There can be no question of one kind of voice being "better" than another kind of voice. From the lowest of the contraltos, through the mezzos, lyrics and dramatics to the highest coloratura every range and kind of voice is equally useful. Composers demand one kind for one character, another kind for another character (not always wisely or well, to be sure, yet with a certain feeling for color that cannot always be expressed by any one of the terms as they cover generalities, categories and groups).

But for our correspondent, who wonders what a coloratura shall sing if not the ancient war-horses, it might be suggested that she does herself and her art quite unnecessary violence by ascribing to them arbitrary limitations. Coloratura voices can be wonderfully expressive. Just because much of the music that was written for them in the past was not so, does not prove that the voice was deficient, but simply that the taste of the day was backward. Even in instrumental music the insipid flowers of ancient days have given place to more solid and less broken thematic material.

Also it must be added that there is much coloratura music that has real value, at least from a musical, if not from a dramatic point of view. Haydn, Handel and Mozart supplied a wealth of such material, and even Weber left a few pieces moderately embellished. There is real richness in the coloratura writing of Verdi, and Bizet, Massenet, Delibes and others have given the world a few worth while arias in this style. Much of this music is done at the opera houses of Europe and America, and in our concert halls and churches, by singers who do not especially qualify themselves as coloraturas. The capable high sopranos do these things as a part of their routine, and they do them so much more musically and dramatically than, let us say, an Agujari, who possessed the vocal range and flexibility of a flute, as is attested to by Mozart himself, that, artistically speaking, the result is by far more commendable, though amazing virtuosity and top notes will always astonish the populace and be a box office asset, even when the voice is of the thin variety most easily trained to flexibility and elevation.

If our correspondent must be a coloratura, let her at least select the best music available within her style and range.

vanni with an all American cast which was heartily praised by connoisseurs. The MUSICAL COURIER sends him the best wishes for continued health and happiness.

VARIATIONS

By the Editor-in-Chief

Almost coincident with hearing about Cosima Wagner's illness, we ran across Felix Philippi's interesting reminiscences of the Parsifal premiere at Bayreuth in 1882. He writes: "At the rehearsal which I was allowed to attend only three spectators besides myself were present. In one of the front seats I saw the sharply profiled face of Liszt, with his long, white hair, and next to him Madame Cosima, both of them deeply engaged in following the score which lay open before them. Then I saw Wagner. He was running up and down a bridge which had been built from the parquet to the stage in order to enable him to reach the performers quickly during the pauses, give them directions, answer questions, and chatter with everyone concerned."

"Wagner had the mobility of quicksilver and made the trips to and from the stage with the rapid, impatient gait of youth. I had seen him several times in Munich and Bayreuth and spoken to him, but on this occasion I was particularly struck with the fact



GOOD GOD! WHAT WOULD TSCHAIKOWSKY SAY!
(Reproduced from Pro-Arte Musical, Havana.)

that his appearance did not seem to correspond with his gigantic creations. Of course the queerly shaped head with the prominent forehead (behind which lay a whole world of mighty thoughts) indicated tremendous will power and irresistible energy, but his insignificant figure did not at all answer to the mental picture which those who never had seen him might have conceived of the creator of heroes and gods.

"Wagner's red silk handkerchief hanging from his pocket, the white waistcoat, the large cravat, the soft collar, and the ill-fitting light colored trousers—all those accessories suggested as their owner a provincial German professor rather than this revolutionary who overcame all obstacles, stormed the very heavens, and penned immortal strains. Then, too, he spoke unaffected Saxon dialect, in an unmelodious sing-song voice. However, one forgot mere outward manifestations in watching the little giant at work. It was wonderful how that astounding creature, conquering bodily ills with sheer energy, seeing everything, understanding everything, miming all emotions and actions for his singers, revealing infinite patience, and radiating sunshiny friendliness—it was wonderful how he fascinated every one and dominated his artists with the power of his personality.

"The fire that animated him seemed to leap into the veins of all the others and to inspire them. Not even the tiniest detail escaped him. He saw with a hundred eyes, he heard with a hundred ears. He corrected faults in the costumes, heightened or lessened the intensity of the light, regulated the tempos—oh, it was miraculous! Than he, no more resourceful or able stage manager ever existed."

It is better to be too tall as a basso than too short as a tenor.

Man's greatest inventions are radio, the X-ray, and the no-encore rule.

Another typical Americanism: Six houses are built, a village charter follows, a courthouse is erected, a baseball field is laid out, a Rotary Club is formed, a musical conservatory is founded.

Where is the Beethoven violin concerto this season? We were reminded of its strange absence when we ran across a Philip Hale program book, which quoted a criticism of the concerto after its first performance (December 23, 1806) by Franz Clement, to whom Beethoven dedicated the work. Johann Nepomuk Moser wrote in the Vienna Theaterzeitung:

The eminent violinist Klement (sic) played besides other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin,

which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a leader. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's fantasia.

M. H. Hanson, the manager, received an offer from England not long ago, to manage a lady lecturer whose subject is The Position of the Unmarried Daughter in England. Mr. Hanson, cavalier that he is, decided that the U. D.'s position was upright, but unprofitable for musical exploitation.

Of course, Negrina, it was merely a typesetter's error, although it is hard to believe it, which made the description read: "The audience applauded rapturously."

We suggested recently that favorite operas of the Ku Klux Klan are La Juive (The Jewess) and L'Africana (The African). Paul Longone writes: "And how about The Jewels of the Madonna," and S. O. S. communicates: "Don't forget The Polish Jew."

Of course the symphonic favorites of the K. K. K. are Bloch's Hebrew Melodies and Powell's Rhapsodie Nègre. Of songs, they love Eli, Eli and All Coons Look Alike to Me.

The Sun asks in anxiety: "Should a gentleman wear evening clothes to listen to grand opera over the radio?"

Dear Variations:

One day last winter, in Lisbon, Portugal, while attending an orchestral rehearsal of Parsifal under the guidance of Maestro Serafin, my attention was attracted by his little daughter, Victoria, seven years of age and very tiny. She was sitting with her mother in a box, her concentrated glance and attention fixed on her illustrious father, with her elbows on the rail, her wee hands folded under her chin, and in this attitude sat very still and attentive.

When the rehearsal was finished she followed her father back stage and said: "Papa, I did not like the rehearsal at all today. I thought it went very badly. Really I do not see how the performance can go on tomorrow night!" (This from seven years!)

It was a pretty and touching sight as the great Maestro's face relaxed into the tender smile of a father and he gathered the little lass in his arms and assured her that the performance would not be put on until it was quite ready.

Vittoria Serafin is also gifted in making caricatures. If you could secure one she has made of her father with its exaggerated length of nose and flying hair, you would have something well worth printing.

(Signed) L. C.

To us, the only thing that seems to go on forever, is a Bruckner symphony—no matter who conducts it.

Our hotel barber astounded us by saying suddenly: "Do you know Stravinsky?" We asked: "Why?" The razor artist replied: "Because I read in the papers that he's slightly bald, and I've got a hair-restorer that—"

Much beautiful music may be enjoyed until some one tries to explain it.

American parents are peculiar persons. When the daughter begins to warble a few notes, the mother rushes her to a singing teacher. When the boy begins to dabble on the piano, the father rushes him into business.

The "p" in psychology is silent, as Gatti-Casazza in "Metropolitan."

In New York, conductors are, to speak with the poet, here today and gone tomorrow.

Occasionally you meet a self-made man who doesn't think the voice of the people a solo.

Now science can hear atoms. There is still a chance for the voice of the people.

Opera by radio is like any other, if you can have somebody to pat the back of your chair rhythmically with his feet.

A mule's flat ears mean trouble; a mortal's flat ears mean a radio headphone.

Once nine o'clock found the ruralites tuning in; now it finds them tuning in.—Telegram and Mail.

Building mansions in the skies always ends the same way. See what became of Wotan's castle atop the clouds.

The world may be a stage, as Shakespeare says, but think how fortunate we are that it isn't an operatic stage.

Are you a cross word puzzler? If so, you should read this, from the Sun:

I met Ima Dodo's cousin, Sascha Dumble, the other day and he told me that cross-word puzzles had helped to increase his vocabulary considerably, to wit:

Pertaining to mongrel dogs.—Current.

Scarlet colored bird.—Tangerine.

To ignore a girl.—Cutlass.

Pertaining to minced meat.—Hashish.

Profane.—Cursory.

To imprison in a movie house.—Incinerate.

Periods of ten years.—Decadents.

That which hinders or obstructs.—Incumbent.

Pertaining to blood vessels.—Artesian.

From another source comes this: "Do you know that 'Variations' in medical parlance really means aberrations, abnormalities? Yours very truly, Albert S. Simonson, 135 Broadway, New York City." We suspected it, Albert. And do you know, old chap, that the three initials of your whole name spell donkey?

Alexander Brailowsky tells many interesting anecdotes about his teacher, Leschetizky. One of them concerns the late Professor Epstein, of the Vienna Royal Konservatorium, who was known to have anything but a good octave technic. Leschetizky, hurrying along a side street, bumped into Hellmesberger, a noted Viennese violinist. "Hello!" greeted the latter, "why this hurry?"

"I'm going to the celebration"

"What celebration?"

"At Epstein's."

"That's news to me. What's he celebrating?"

"His hundredth octave."

Arthur Hartmann has completed a symphonic poem, and Charles W. Cadman last week put the finishing touches to his new grand opera. If this be an inside tip to the publishers, let them make the most of it.

The failure of Igor Stravinsky to shine as an orchestral conductor, brings to mind the fact that very few composers have been successful directors of their own works. Beethoven, Mozart and Haydn led their



symphonies, operas and oratorios, but it is not on record that they ranked extraordinarily high as wielders of the baton. The enthusiasm of the public seems to have been for the composers and their works rather than for the conductors.

Schubert and Schumann did no leading, although the former tried hard to secure a position at the head of some symphony or even theater orchestra.

Brahms, Tschaiikowsky, Saint-Saëns and Rubinstein were notoriously poor in conducting their own scores. Bach's executive fame rests upon his ability as an organist and choirmaster. At least a dozen conductors are recognized as better interpreters of Richard Strauss than is that composer himself.

Rachmaninoff headed some orchestras in Russia but in this country—possibly for reasons best known to himself—he is presenting himself as a pianist. Elgar's work with the baton is negligible.

Hardly any opera composers even tried to lead their works. Lully, Mozart, Weber and Wagner were exceptions. Verdi and Rossini left the directing to others. So did Gounod, Massenet, Meyerbeer and Puccini. Leoncavallo and Mascagni made no mark as conductors.

Those who did, were Handel, Berlioz, Weber, Liszt, Mendelssohn and Wagner.

The ability to create an orchestral score does not in itself presuppose talent to conduct it. That is a separate and distinct department of musical art.

Of American composers, Henry Hadley is the only one to have made a reputation with the directorial stick.

At the Lambs' Gambol last Sunday evening, the London String Quartet played the Andante Cantabile from Tchaikovsky's op. 11 quartet. Augustus Thomas, playwright, and Dudley Field Malone, lawyer and orator, sat together, but as the theater was darkened, neither could see the program. The four players came on the stage and Malone said to Thomas, "What's this going to be?" The latter managed to see sufficiently to answer, "Andante Cantabile," and Malone inquired: "Who are the other two?"

We feel like quoting the remark, too, of a certain eminent pianist who in his earlier days used to teach a class of teachers in Philadelphia. He referred to his occupation as "Cheating Cheaters."

When Leopold Godowsky makes his return to the concert stage it will be found that he has not been idle during his enforced absence through illness. When you hear his set of piano pieces, called Java, you will become acquainted with some music that for atmosphere, charm, eloquence and finish of facture, has not been excelled by any modern composer, and by few ancient ones. This Godowsky person is an unceasing thinker, experimentalist and worker. He has carried the piano idiom decidedly beyond the point where Liszt and Brahms left it. Godowsky's original compositions, arrangements, adaptations and transcriptions, are valuable additions to the technic, musical scope, and literature of the instrument. Most of his famous colleagues know it, and the public is finding it out slowly but surely.

The World last Sunday printed a copyright news cable from Paris, telling how some movie operators who were filming Clemenceau, were reminded by that statesman to include his pet donkey in the picture. The item occupied thirty-two lines of space in The World. The same issue of that paper contained a review of the Chopin recital given on Saturday by Alexander Brailowsky. This was the review:

Mr. Brailowsky's program of Chopin began with the scherzo in G minor and included two nocturnes, the waltz in A flat major and the etudes in G sharp minor and A minor. It ended with the "Andante Spianato" and the "Polonaise."

Someone has discovered that the actual S'wanee River is only a muddy creek. That doesn't matter, and the fact serves but to emphasize more strongly the highly imaginative quality of Composer Foster's genius. Rubinstein wrote a whole symphony called Ocean and where is that work now? Rivers always have been popular subjects with composers. And also seas, lakes and falls, fountains and cascades. But bays and inlets do not seem to appeal to the creators of music. What is wrong with those worthy and useful bodies of water? Surely there should be some composer to celebrate them properly in song. Aside from a sailor's doggerel chanty about Biscay Bay, we know only one, the piece of the moment, called Bimbo Bay. And that place slipped into art because it sells liquor to sojourners in Palm Beach.

When we had finished dictating the foregoing paragraph, our secretary remarked quietly: "And how about Baythoven?" Discharge or a raise of salary now stares her in the face.

"Gee Henry Littlepen," as he signs himself, tells us that to our three J's in music—Janaschek, Jeritza and Jenufa—should be added the three S's in music, Saminsky, Stravinsky and Szymanowski.

Stravinsky might remember what Massenet—a judge of some other fine arts besides music—said about conductors: "They should beat time as they might beat a woman—caressingly."

"The Prussian Academy of Arts and Sciences has conferred on the Munich composer, Hans Pfitzner,

the decoration Pour et Merite."—Exchange. Now it remains for the French Ministry of Fine Arts to confer upon the Paris composer, Ravel, the decoration Für Musikalische Kunst.

At Cracow a Polish opera was done not long ago in Esperanto. Our comment is "Czkldzcwe pjkar schfglcmglad vrthbgt bztwfydcldhear bcdghjklit."

Eugen d'Albert is back at his old hobby, advocating a vegetable diet for musicians. Conductors, especially, should adhere to these.

LEONARD LIEBLING.

BAD TASTE

A copy of the January issue of The Choir Leader has reached the MUSICAL COURIER, and upon its last page we find the following quotation, signed by Eleanor Everest Freer: "Art is the expression of the life and struggles of a people; hence, art is history. . . . If we art to be a part of international art, then our attitude must change at once. If Marshall has the voice of a Caruso, give him the same rank."

The MUSICAL COURIER has always tried to aid and abet Mrs. Freer in her efforts in behalf of American opera, but finds such personalities as the above comparison between Marshall and Caruso odious, offensive and objectionable as well as harmful to the cause of American art. Self-respecting and cultured Americans are not going to be brought into sympathy with the things Mrs. Freer is advocating by this sort of political mud slinging. Nothing is more absolutely impossible of comparison than art and box-office values. It has never yet been proved that the public picks the best artists to set up as their idols, nor has it ever yet been proved that the managers have conspired to keep good artists down for any reason whatever, least of all their nationality.

What does Mrs. Freer mean by "rank," and who is to give it to the artist? Who is denying it to the artist? Who is Mrs. Freer attacking? Who does she mean when she says "our" attitude must change? We do not know, but we do know that the people who read The Choir Leader, many of them in small communities far away from operatic and artistic problems, will think that Mrs. Freer is accusing somebody of keeping the American artist down. This is misleading to say the least of it. American artists, now and in the past, have taken very high rank indeed in opera in America. Wherever and whenever they have made good they have gone to the top, and when Mrs. Freer argues or insinuates the contrary she is simply weakening her entire propaganda.

What America needs is not more or better artists, or more liberty of action on the part of American artists in our opera houses, but more opera houses. We have more artists than the existing companies can take care of. Mrs. Freer has vigorously urged the organization of opera companies, the building of opera houses, all over America. That, and that alone, is the real solution of America's opera problem, and it is not aided by arousing prejudice against existing institutions. When those opera houses and opera companies come into being, the natural result will be the employment of a great many more American singers than can now be employed, and the use of English, as well as the performance of operas by Americans, will follow.

BUILDING AUDIENCES

Rushworth and Dreaper of Liverpool, pioneers in Great Britain in arranging an annual series of orchestral concerts for the young folk (as we call them in the English language), find a peculiar situation brought about by the notable success of these concerts, now in their fourth season. The interest aroused by them (the hall is invariably crowded to overflowing) has brought about the demand for similar programs for grown people, and the first series of these, which is taking place this winter, is proving as much a success as those for the children. For every concert a specially illustrated program is provided, written by Percy A. Scholes, well known London critic, and each program is preceded by a short talk by Miss E. Allen, on some particular point illustrated in it. At the fourth concert, December 6, for instance, Miss Allen spoke on Minstrelsy and the musical illustrations were as follows: Hansel and Gretel Overture, Elgar's Dream-Children, finale from concerto for violin and orchestra (Mendelssohn), Mozart's symphony in G minor, Haydn's The Toy Symphony and Glinka's Kamarinskaya. This seems a very practical way of developing musical appreciation. It might be that, were something of the kind tried in the larger cities of our own country, audiences for the regular symphony concerts could be developed to a point where

our orchestras would be, if not independent, at least very much nearer a self-supporting basis than they are at present.

"A FINE THING"

World famous signers and artists like Bori, McCormack and Chaliapin, through singing over the radio, will do more to supplant the so-called jazz and cultivate a taste for good music than through any other medium known heretofore. This is the opinion of Dan Beddoe, famous Welsh tenor who is now a member of the Cincinnati Conservatory of Music and well-known in the music world.

"Broadcasting over the radio is a fine thing," says Mr. Beddoe. "It reaches so many people who otherwise would not have an opportunity to listen to true music. Thousands of people living in the outlying districts far from concert and music centers have now an opportunity to hear artists of the type that only those fortunate enough to attend the Metropolitan Opera House could hear formerly."

Mr. Beddoe, who himself has sung over the radio many times, believes that broadcasting will lead to more concert engagements, to more people taking up the study of music, and to larger audiences attending musicales.

This was received by the MUSICAL COURIER from some press agent—unidentified. It does not matter where it came from, or whether it reflects the true sentiments of Mr. Beddoe or not. The sentiments and opinions are not new. One hears them frequently, so frequently that they are becoming an adage. And, like most adages, they have little to commend them. The error of them is that they fail to take into consideration the existence of the talking machine and talking machine records. To say that broadcasting reaches people who have heretofore had no opportunity to hear artists of the type "that only those fortunate enough to attend the Metropolitan Opera House could hear formerly" is absurd; besides being inexact.

In the first place, not all great artists are at the Metropolitan Opera House. In the second place talking machines have given everybody in the United States full and unrestricted opportunity to hear all of the great artists in far superior reproduction than the radio has ever yet attained, and without any uncertainty of reception.

As to artists getting more engagements as a result of singing for radio, how can that be argued? Why should they get more engagements from this sort of advertising than they have from the publicity given them by the talking machine records. Such argument is utterly illogical.

Furthermore, the artist who broadcasts has no guarantee whatever that he will not do himself an injustice. The quality of performance that is received by the listeners-in depends upon the quality and adjustment of their receiving outfit, upon static, interference and a whole variety of atmospheric conditions, to say nothing of the skill of the broadcasting mechanics.

Talking machine records, on the contrary, are carefully made and tested and not put on sale until the artist is satisfied with them. It is surprising that any artist, familiar with the difficulties of recording—difficulties that are magnified a hundred fold in broadcasting—would care to jeopardize his reputation by submitting it to the uncertainties of the radio.

Let us call a truce on this hypocrisy. As W. E. Harkness, assistant vice-president of the American Telephone and Telegraph Company, says: "The big broadcasters are of two classes, those who use radio to advertise and those who broadcast to promote the sale of receiving sets and supplies." None of them have any interest in music, or in the public, or (still less) in increasing the number of an artist's concert engagements. They are interested in promoting the business of those who pay them directly or indirectly for the advertising. They are interested in selling sets and parts. They are interested in getting as many artists and as good artists as they can without paying any more for them than they have to. Just so long as the public is willing to pay out good money for receiving sets with no guarantee as to the quality of the programs they may receive through the air, and just so long as artists are going to continue on the sucker list, putting money in the pockets of the broadcasters without adequate return, just so long will this state of affairs continue.

These remarks do not apply to such artists as McCormack or Bori, who gave their services out of courtesy to the Victor Company, or to such organizations as that of Lopez and others who are amply paid by the employers whom they advertise. There are a good many such. But there are also a good many artists, or would-be artists, who simply prove their inadequacy by giving away what they evidently cannot sell—if they could sell it they would not give it away. They believe that giving it away will advertise it to the selling point. They are deceiving themselves and the broadcasting companies are deriving all the benefit. The time will come when the broadcasters will be forced to pay. And when that time does come, the last they will pay are those who are now on the free list.

BRAHMS, STOCK, SAMAROFF

These are the days of specialists in every profession and trade. This does not mean that specialists are only competent in one given field, but they are specialists because they are better than others in certain lines of their profession.

One of those specialists has his abode in Chicago and is known internationally as an interpreter of Brahms' music and has at his disposal one of the best known and most remarkable instruments to be found anywhere in the musical world in the Chicago Symphony Orchestra. The man is the conductor of that institution and his name for years has been identified with that of Brahms. Indeed, Frederick Stock has long ago been recognized as one of the few living conductors who can make the music of Brahms always interesting.

All these thoughts revolved in the mind of the writer while listening attentively to the thirteenth program of the present season of the Chicago Symphony Orchestra in the home of that organization, Orchestra Hall, Chicago. The program was made up solely of Brahms compositions—the Academic Overture, the third symphony and the second piano concerto. The Chicago Symphony Orchestra has often been referred to as "the best symphony band of the world." Comparisons are odious, but the standard attained today by the Chicago Symphony Orchestra is that of a premier orchestra. Its technical ensemble and its tonal quality have placed it in the enviable position it occupies. Stock, a stickler for tonal beauty, has made his orchestra, in the matter of tone, unique among symphony orchestras. He has been accused of conservatism. True, he is not given to charlatanism, but his interpretations are those of a scholar—nay, of a master. The Brahms' symphony was lovingly played by the virtuosos that make up the personnel of the Chicago Symphony Orchestra, who, enthused by the reverence and dignity with which the number was conducted by their

leader, gave of their very best. The musical insight and the profound knowledge of the conductor, always apparent, were brought out forcefully in his admirable interpretation of the symphony. The orchestra answered its master as one man, and to say that there was not a dull passage speaks volumes for the conductor as well as the orchestra.

Olga Samaroff, another specialist, had been chosen to interpret the Brahms piano concerto in B flat, which demands, above all, a pianist whose sense of rhythm is accurate and whose intellectuality is both poetic and virile. Such a pianist was found in Mme. Samaroff. Here she caressed the keys; there thunderous accents crashed in the forte passages, and all with that sure technic that knows no difficulties; and the teamwork between orchestra and soloist made the performance one of rare beauty, rare homogeneity and rare art.

ANOTHER SIDE

The MUSICAL COURIER has had so many letters pro and con on this matter of radio concerts that it is glad to print a pro one, one that points out something that perhaps has not been mentioned—the joy these unexpected and never-looked-for opportunities actually to hear the world's greatest artists bring into little homes in outlying districts:

I want to thank you for giving out the news that John McCormack and Lucrezia Bori would sing tonight. I saw it in my last week's MUSICAL COURIER and notified almost everybody in our town who owned a radio. Had it not been for your announcing it we would have never known nor heard it, as we tune in on just any and everything, and would never have been so fortunate as to have gotten this accidentally. Please announce who the other Victor artists will be for week after next, etc. I could never do without my MUSICAL COURIER. I have been a subscriber for about ten years.

Gratefully,

(Signed) MRS. WALTER SIMMONS.

Pine Bluff, Ark.
January 1, 1925.

MUSICAL COURIER READERS

OPERATIC ROUTINE

To the Musical Courier:

My attention has been called to the article Getting Opera Routine, an Interview with J. H. Duval, which appeared in a recent issue. While it is true that this country produces beautiful voices and that they are to be found in almost every vocal studio, I beg to take exception to his statement that the American student should go abroad to acquire opera routine or any other experience on the lyric stage. Mr. Duval's interview is prefaced by an editorial statement that the heartless manager is likely to hesitate a good deal before even confiding the smallest roles to a young artist who has never before appeared professionally. I also beg to differ with this statement.

The Metropolitan and the Chicago opera organizations can hardly afford, it is true, to present to their audiences a half baked debutante, as their institutions, generously subsidized by the wealthiest music lovers of the country, are pledged to give opera in its best and highest form. This is not the case, though, with the other grand opera organizations in this country, like the San Carlo Company, the De Feo Grand Opera Company, and others who from time to time give popular opera performances at reduced prices.

If I may be excused for quoting from my own experience, I would like to acquaint Mr. Duval with the fact that in my own organization I have for the last five years presented to the public over forty American young artists who appeared for the first time before the footlights, most of them in leading roles.

I happened, for instance, to listen once to a pupil in Herbert Witherspoon's studio and was so impressed that I entrusted her with the role of Aida, side by side with Alice Gentle, singing Amneris; the next morning the newspapers of Baltimore, where the performance took place, came out with loud praise of the great work and triumphant success of Mildred Seeba, a sheer debutante. I did the same thing for a pupil of Mr. Samoiloff, Helen Lubarska, another excellent Aida. Louise Hunter, now at the Metropolitan, appeared for the first time on any stage with my company. Richard Bonelli, the American baritone engaged this season at La Scala of Milan, scored his first successes with the De Feo Grand Opera Company. Pauline Cornelley, his wife, of the Monte Carlo opera, was first presented to the public by me, in five different leading roles. So was Rosa Low introduced by me in Gilda; and so were many, many others, whose names, now familiar to the public, were totally unknown when they came to me.

This apparent lack of modesty on my part is brought out more by Mr. Duval's statement than by a desire of self-advertising. And to back up this assertion I shall be so frank with you as to admit that many of these debutantes—not all of them—have helped me financially to defray the cost of giving these performances, while little assistance came from the public itself.

These contributions to the expense of giving an operatic performance, with a full orchestra and chorus, a large crew of stage hands, carpenters and electricians, costumes and stage settings, were absolutely insignificant when compared with the cost of giving one recital in Aeolian or even Town Hall. And when Mr. Duval advises the American aspirants to the lyric stage to go to Europe and pay for stage experience to be acquired in some small company in Italy, Germany and France, I wonder if this money or part of this money would not be much better and more profitably spent in promoting appearances with operatic organizations right here in this country, where the development of the

public taste for music has made such gigantic strides during the last few years.

We cannot all be fortunate in finding a Maecenas like George Eastman, Otto Kahn, or others, to finance the production of opera at very popular prices in order to create an outlet for our own native talent. But if there is money to be spent by American students in order to acquire operatic stage experience, by all means let them acquire it right here, in companies partly subsidized by themselves and partly financed by the great American public, who are only too anxious to witness the birth of their own talents on their own soil.

(Signed) GEORGE DE FEO.

THE LARYNX

To the Musical Courier:

In answer to the article in your issue of December 23, by Edna Bishop-Daniel, entitled Is the larynx an attribute of the soul of man, or is it an organ of his material body:

Mme. Daniel comments upon one of the statements of Henri Zay—this purports to direct the singer to "get into connection with cosmic forces which glorify the body and help him to discover his own capabilities, and that he who cannot do this looks to muscles and is a machinist—a materialist who ought to be running a machine in a factory."

I have read Mr. Zay's articles on Discovering Caruso with interest from the vocal standpoint, but was disappointed to find, after some really valuable hints upon singing, that he should make any reference to deriving aid from the "Cosmic Forces"—his advice contains many truths, which were used not only by "Caruso," but by every "great" singer. The time for glorifying the "soul" (never the body) or in reality, the time for refining and training the musical sensibilities or temperament, is when the student is master of his or her vocal instrument. Then the production of sound is free, settled and capable of expressing the emotions of the soul, and this must be second nature. Schopenhauer says: "All that is really fundamental and genuine works as such unconsciously, and is like the power of nature, i. e., becomes second nature."

Also the teacher who develops the "vocal muscles of the material organ within the throats of men" also reaps the reward in throaty, uncertain voices which cannot express any feeling, nor awaken a response in the human breast.

It is astonishing that there should be still this "wandering in a vocal maze." The production of the human voice is fundamentally the simplest. The pupil should have it pointed out that there is no larynx, no throat, and that breath is not only the foundation of life, but also of song. It is the direction of breath that should be taught, the breath that must be linked up with resonance and timbre, which gives freedom of sound. The direction of breath is simple, because it is natural, logical, and quickly acquired, because it is fundamentally correct.

(Signed) AILEEN D'ORME-BAKER.

Chaliapin Writ Modified

Chaliapin may sing in Washington on January 26, for Judge Hugo Friend, of the Circuit Court of Cook County, after a lengthy argument by the basso's counsel, modified the injunction previously issued. So, after all, Feodor Chaliapin may be heard with the National Opera in Washington, D. C., in Faust, on January 26. On the other hand, if any one advertises that the opera-lovers of Washington will hear Chaliapin, they will be in contempt of the Circuit Court of Cook County just the same, as Judge Friend has enjoined Chaliapin and his agents from advertising his appearance with the National Opera in Washington.

Ernest Davis for Springfield

Ernest Davis, tenor, will appear as soloist with the Municipal Orchestra at Springfield, Mass., on January 21.

NEWS FLASHES

Porter to Manage Detroit Orchestra

(Special to The Musical Courier)

Detroit, January 12.—William H. Murphy, president of the Detroit Symphony Society, announces the appointment of D. Edward Porter, now assistant manager of the New York Philharmonic Orchestra, to succeed William E. Walter as manager of the Detroit Symphony Orchestra from May 1, on which date Mr. Walter leaves the Detroit organization to become director of the Curtis Institute of Music, Philadelphia. B.

Programs for 1925 I. S. C. M. Festival

Special Cable to the Musical Courier

London, January 9.—The programs of the annual chamber music festival of the International Society for Contemporary Music, to be held at Venice next September, include the following works by Americans: Henry Eichheim's Peking Impressions and Corean Sketch, Carl Ruggles' Angels, Louis Gruenberg's Daniel Jazz. On the programs of the three orchestral concerts to be held at Prague May 15, 17 and 19, there are no American works, but among the important items are the Vaughan Williams Pastoral Symphony, Stravinsky's symphonies for Wind Instruments, a Bartok Danse Suite, a concerto grasso by Kreneck, and another concerto grasso by Heinrich Kaminsky. C. S.

Shavitch Wins Notable London Success

(Special Cable to The Musical Courier)

London, January 12.—The appearance last evening of Vladimir Shavitch, conductor of the Syracuse (N. Y.) Symphony Orchestra, as guest conductor of the London Symphony Orchestra won for him a great popular success. After a stirring performance of Strauss' Don Juan and a monumental reading of the first Brahms symphony he was recalled time after time. There were many shouts of "Bravo" and a degree of enthusiasm seldom witnessed here. The Times hails him as a conductor of real authority and knowledge. Tina Lerner was the soloist, playing the Tchaikowsky B flat minor concerto. She, too, received a most enthusiastic welcome after her many years of absence. (Signed) C. S.

The Kellys Visit in Omaha

Mr. and Mrs. Thomas J. Kelly, well known musicians and vocal teachers of the artist faculty of the Cincinnati Conservatory of Music, spent a few days in Chicago and Omaha during the Christmas holidays. It had been eight years since Mr. and Mrs. Kelly had gone to Omaha, where both resided for many years and where they have innumerable friends. Passing the Meyer News Company, outside the Paxton Hotel in Omaha, the colored boy who had waited on Mr. Kelly for many years, but who had not seen him since he moved to Chicago and later to Cincinnati, looked up quickly and said: "How are you, Mr. Kelly? Do you want the MUSICAL COURIER?"



GIGLI AS LORIS IN FEDORA.

Beniamino Gigli has sung many different roles since he first came to the Metropolitan Opera House, each one with notable success. Last week he added a fresh one to his collection, appearing for the first time as Loris in Fedora, giving a striking impersonation of the character and singing with that exquisite beauty of voice and perfection of art which invariably characterizes him. (Photo © Mishkin.)

Schmitz a "Colossal Success"

A telegram received by L. D. Bogue, manager of E. Robert Schmitz, sent from San Francisco, where Mr. Schmitz was soloist with the San Francisco Orchestra under Hertz, states: "E. Robert Schmitz' San Francisco and Oakland appearances colossal success. Received ovation. Greatest enthusiasm prevailing. (Signed) Ida G. Scott (Local Manager)."

St. Cecilia Choral Club Celebrates Jubilee

The silver jubilee of the St. Cecilia Choral Club, Henrietta Speke Seeley, founder, president and director, was celebrated at the Brevoort House by a dinner on January 6. The honor guests, only six in number, who sat at the raised table of President Seeley, were Mesdames Eno wadsworth Vivian, Slack, Grant, Holland, Campbell and Mr. Riesberg. The entire company rose as Mrs. Seeley took her place, amid general handclapping, and in due course the popular president introduced various speakers. She read some of the minutes of the first meetings, and told many incidents of interest, some humorous, others touching. A collection of club pictures of the early years showed interesting costumes, hair-dressing and hats.

Mrs. Vivian (California Club) gave a witty and appropriate talk, followed by Mrs. Slack (president of the City Federation), who told of the Federation Hotel, a lot costing \$48,000 having already been bought and paid for, and mentioned interesting incidents in the early life of the club. Mrs. Eugene J. Grant (well known former singer and club woman) said she hoped to see the St. Cecilia celebrate a golden jubilee twenty-five years hence. Mrs. Holland, who wrote the Masque, When Sapho Sings, produced by the St. Cecilia in 1921, spoke of the origin of the club name in Rome, of the club's fine record, and said it "was doing God's work." Mrs. Campbell believed the time would soon come when the club would be in its own building, and at this point President Seeley produced blue-prints presented by Miss Growl of such a possible club house. Following a brief and humorous talk by Mr. Riesberg, club friends who were introduced were: Mesdames Robinson (Bronx County Club), Gerding (Natural History Club), Hausrath (Bronx Woman's Club), Hoffman, Van Winkle and Beerbower. Maria Greenhalgh interrupted to present Mrs. Seeley with a splendid solid silver plate, engraved with names of the donors. Declaring that, at the outset, she forbade any such gift-making, Mrs. Seeley however accepted it as a token of her members' fidelity. Telegrams and letters from former members and friends were read, and a solo with refrain was sung, the latter reading:

Here's to Mrs. Seeley,
Drink it down, drink it down,
Here's to Mrs. Seeley
Drink it down,
Here's to our director,
All these shining lights reflect her
Since we want these cups of nectar,
Drink it down, drink it down.

There followed some particularly lovely music, sung by the St. Cecilia Chorus and soloists (Mrs. Deyo, accompanist). Included were: The Trees (Hahn), with beautifully sung solo by Lillian Morland Kohler, and Negro Spirituals and Come Down, Laughing Stream, in which the refined and unusual quality of the ensemble of ladies' voices was marked. There was true expression in all their singing, with no straining for effects. Jennie Jackson Hill, soprano, sang a Verdi aria brilliantly, reminding hearers of her many solo appearances with the club in bygone years. Elizabeth Hawk Wright, contralto, sang Dreamin' Time (Strickland) and To a Hilltop (Cox) in a voice of much expressive quality, Mrs. Seeley playing accompaniments for all the music. Other impromptu incidents occurred, and this Silver Jubilee became a love feast, with Mrs. Seeley as the beloved one.

Sullivan Pupils in Concert Field

Among those teachers who, although established comparatively few years in New York, have come rapidly to the top, none has made more notable progress, especially in the department of preparing pupils for public careers, than Dr. Daniel Sullivan, voice specialist. Among his artist-pupils who have been doing excellent public work is Caryl Bensel. Each year is bringing to this successful artist an increasing popularity, which is evidenced by an ever-widening territory covered, as well as return engagements. She is one who has steadily progressed in an overcrowded and highly competitive profession. The press comments on her work from 1921 to the close of 1924 show steady improvement as to their critical value. This is clearly evidenced by the following excerpt from Walter Flanagan, of the Newark Evening News, writing of her work before the Contemporary Club: "Since Miss Bensel was heard a few seasons ago she has gained such command of the essentials of singing, as measured by a high standard of bel canto, that her present performances are a revelation to those acquainted with her resources only as they were then revealed."

Another Sullivan artist-pupil is Mary Allen, contralto. Miss Allen was soloist at no less than three separate performances of The Messiah during the Christmas season just past: December 21, Yonkers; December 28, Ridgewood, and January 4 at the Church of the Incarnation, New York. On the same day she was also contralto soloist in the new cantata by C. Whitney Coombs, Light Eternal, into which



NINE OF THE ORIGINAL MEMBERS OF THE ST. CECILIA CLUB, who last week celebrated the Silver Jubilee. Top row, left to right: Henrietta Speke-Seeley, founder, president and conductor; Jennie Jackson Hill, Mrs. Mathewson, Mrs. Levy. Bottom row, left to right: Mrs. Van Winkle, Miss Greenhalgh, Miss Bullock, Mrs. Fleming and Mrs. Brenzinger.

the composer had especially written an extra alto solo for Miss Allen. Both these singers continue their work with Dr. Sullivan whenever the interlude between their engagements allows.

EASTMAN SCHOOL OFFERS OPPORTUNITY TO AMERICAN ORCHESTRAL COMPOSERS

The Eastman School of Music, Rochester, in order to show its belief in American composition in a practical way is offering young composers of ability opportunities of hearing their own orchestral works. This plan, which has been approved by George Eastman personally, as well as by President Rush Rhees of the University of Rochester, is as follows: "Native born American composers are invited to submit manuscript scores of orchestral work: not previously performed and not exceeding eighteen minutes in length. The works will be selected for each program. The composers whose works are selected for performance will then be asked to furnish parts. These works will be rehearsed and performed under direction by the Rochester Philharmonic Orchestra in morning concerts, which will be free to the public and to which representative music critics from other music centers will be invited. The composers of the works to be performed will be invited to attend the rehearsals and performance of their compositions as guests of the Eastman School of Music and at the expense of the institution. In this way the cost of a trip to Rochester will not be allowed to interfere with the composer's opportunity of hearing his own work."

Of the works performed at these concerts those which appear the most worthy will be recommended for repetition the following season in the regular series of Rochester Philharmonic concerts and also recommended to other orchestras for performance. The first two concerts will be given in April, and, if sufficient good material is presented, a series of four programs will be given next season. It is hoped that the most talented of the young American composers will take advantage of this opportunity, and that it may prove the beginning of a general program for the encouragement of American creative art. All scores for the first programs must be submitted before February 15 to Howard Hanson, Eastman School of Music, Rochester, N. Y.

Story & Clark Fifteenth Musicale

On January 8 the fifteenth invitation musicale of the Story & Clark Piano Company was given. These affairs have proven of such interest that a capacity audience has been the rule on each occasion. Those who entertained at this performance were Ann Luckey, soprano, who has been heard in concert before, both here and abroad, and is recognized as a lyric singer of unusual power and personality; Michael Baxt, violinist, who played several numbers, and Rex Tilson, a splendid accompanist. All were heartily applauded. These musicales are presented weekly under the direction of Frank C. Barber.

Mme. Larsen-Todsen's Debut Postponed

The debut of Nanny Larsen-Todsen, new Swedish soprano of the Metropolitan Opera, announced for today (Thursday) as Isolde, has been postponed owing to an accident at a rehearsal of Die Götterdämmerung, when Grane, Brunnhilde's horse, stepped on her foot. Although no bones were broken she will be compelled to rest the injured member for a week or so. Florence Easton will sing Isolde in her place.

Woodruff Intensive Method Unique

The Woodruff Intensive Method for learning to play the piano is unique and has been thoroughly tried and used by the originator for several years. This book contains fifteen attractive pieces and all the scales, both major and minor, presented in such a way that the pupil learns them with pleasure. Pupils use both clefs from the first lesson,

and the teachers using this method report the results uniformly in its favor.

Marie Saville Returns

Marie Saville, a native of Brooklyn and another American artist who has been meeting with decided favor in Europe, has just returned to her native land and will probably be heard in recital in New York and several other cities before the present musical season is over.

Miss Saville began her musical career studying with Mme. Ashforth, of New York City, later studying with Gabriella Sibella, and coaching her operatic repertory with Robert Moranzoni, now conductor of the Chicago Opera. About three years ago she went to Paris to complete her studies with De Reszke and made her professional debut in Paris as a member of the Ganna Walska Opera Company at the Mozart Festival at the Champs Elysee Theatre. After this she made several successful concert tours of the Continent.

Miss Saville was heard in New York once before going abroad, when she appeared as soloist with the Arnold Volpe Symphony Orchestra at one of the popular Sunday afternoon concerts at the Hippodrome. Her voice is a lyric soprano and is said to possess sympathetic, rich and pleasing qualities.

Crowded Week for Graveure

The busiest week of Louis Graveure's season is the present one, during which he is scheduled to appear as follows: Monday, January 12, Frederick, Md.; Tuesday, Coatesville, Pa.; Wednesday, Pittsburgh, Pa.; Friday morning, Brooklyn; Friday evening, Montclair; Saturday evening, Stamford, or seven dates in six days.

Lawrence Tibbett Thanks His Many Friends

Following Lawrence Tibbett's recent remarkable success at the Metropolitan as Ford in Falstaff, the baritone received numerous letters and telegrams of congratulations from people in all parts of the country. Mr. Tibbett wishes THE MUSICAL COURIER to express his sincere thanks to his many friends and to state that he will answer them all personally as soon as time will permit him to do so.

De Pachmann's Farewell Coast Tour

Vladimir De Pachmann is now enroute to Texas from whence he goes to the Pacific Coast for his last concerts for all time in San Francisco and Los Angeles. He will not return to the East until the middle of March, when he plays at Atlantic City on March 14.

More Musicians Arrive

Within the last week, a number of foreign artists arrived from abroad, among them Wilhelm Bachaus, pianist, with Mrs. Bachaus; Ernst Dohnanyi, the Hungarian conductor and composer; Fritz Kreisler, and Michael Bohnen, German bass-baritone of the Metropolitan Opera.

Carl D. Kinsey in Town

Carl D. Kinsey, general manager of the Chicago Musical College, is spending the present week in New York, combining business with a little music and a pleasure. With his son, who accompanied him, he is house guest of Mr. and Mrs. Clarence Whitehill.

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VIENNA'S VOLKSOPER AND CARLTHEATER REOPEN

To Continue on Their Own Responsibility Despite the Ruinous Conditions That Exist Generally as a Result of the Franc Speculation and the Stock Exchange Slump—The Staatsoper Worse Off Than Ever—The Doctors at Work—Guitar Music and Other Rarities—A Koussevitzki Rival—Cellists and Pianists

Vienna, December 24.—The year which is drawing to an end will go down as a "black year" in the history of Viennese theatricals. A veritable chaos prevails at most theaters at this moment, and a number of them are closed altogether, among them the two big variety houses. The Volksoper and the Carltheater, the two houses which opened the series of theatrical bankruptcies, have reopened; the members are playing, with no financial backing behind them, on their own responsibility, and sharing what small receipts remain in the box office each night after deducting the current expenses and taxes. At the Theater an der Wien, the orchestra is on strike, and the audiences of Kalman's Countess Mariza is now enjoying the rare spectacle of an accompaniment on two pianos, while the Neues Wiener Stadttheater has changed from operatic to dramatic plays to cut expenses, and the Bürgertheater has decided to do so after January 1. Truly, barnstorming methods and provincialism rule in most Vienna theaters just now. For the moment at least, Vienna is no longer a theatrical metropolis. And while provincial methods are becoming the rule at Vienna, the provincial playhouses of Austria are ceasing to exist altogether. Innsbruck, one of the largest provincial cities of Austria, has abandoned its old municipal theater; Graz and Linz are on the verge of doing so, and Salzburg maintains its theater solely by imitation of the Vienna Volksoper's method: the actors are sharing the receipts to make a scant living. Such ruinous conditions are the effect of the Franc speculation and of the tremendous stock exchange slump of the last few months.

THE DOCTORS AT WORK

Most of these theatrical troubles concern mainly the operetta theaters and the luxury playhouses. They are therefore a matter of concern only to those who maintain an active interest in preserving Vienna's position as the operetta center of the world. To the serious music lover only the situation of the Staatsoper and Volksoper are really of importance. The Staatsoper, for one, is worse off than ever just now. Half houses are the rule, and it is an open secret that even these are rallied by a systematic and extensive distribution of passes. "Paper" is the slogan. Everybody knows that no one is guiltless enough to pay his way into the theater. A half house greeted a really splendid revival of Verdi's Falstaff, in which Hans Duhan made an overwhelmingly comical Sir John, at the same time imbuing the role with the hint of tragical earnestness it calls for. The event of the evening was the entrée of Egon Pollak, from Hamburg, who made his conductor's debut at the Staatsoper on this occasion with great and deserved success. The performance betrayed a minuteness of detail work, especially in the orchestra, such as may be achieved only by strenuous rehearsals and by a whole-hearted devotion to the task such as the Staatsoper has hardly witnessed in recent years. There can be no doubt that Pollak is a man of the kind which the Staatsoper, in its present demoralized condition, needs urgently.

WILL THE CAT COME BACK?

The other, and more serious patient, the Volksoper, has not found its doctor as yet. The Gruder-Blech combine may not materialize after all, and, even if it does, it remains doubtful whether Blech or any musician will have the "iron hand" to get things into shape again. A business man of extensive theatrical experience is more urgently needed there than a musician (Stiedry was one, and failed just the same), and it is significant that at this juncture Rainer Simons is advanced by the personnel of the house as the most auspicious candidate. Simons is the founder and one-time director of the house—a man of autocratic methods and a sort of operatic Iron Chancellor. Whether Simons' Caesar-like attitude will prove as successful in our democratic time as it did ten years ago, remains to be seen. He has bobbed up as a candidate at every Volksoper crisis and each time the orchestral men and the singers of the house declared war on him. Now they are willing to accept him, as their "ultima ratio." If he arrives, it may or may not mean the sound reconstruction of the Volksoper.

GUITAR MUSIC—AND OTHER RARITIES

Now and then, though not very often, a few concerts deviate from that routine of programs which make the job of the poor musical critic so difficult to bear. After hearing

hundreds of piano, violin and song recitals one is grateful for any other form of musical activity in the concert hall. By mere accident, the last few weeks have brought a series of guitar concerts which were more than ordinarily interesting and welcome. The lute, and even more its sister, the guitar, is—in Central Europe at least—relegated to the realm of amateurdom. They are found often in the "Heurigen" inns of the Vienna Woods, where primitive musical enthusiasts are wont to quench their thirst for Austrian wine and Austrian folk songs to the brassy sounds of these much tortured instruments; and in the Central European cabarets where more or less "witty" humorists like to improvise little ditties on the lute or guitar. With such memories in mind, I confess to an outspoken dislike for that sort of musical instrument. Well, the Spanish people seem to have advanced a little farther in their cultivation of guitar music; the concerts of two virtuosos, Andres Segovia and Miguel Lobet, were nothing short of a revelation, and an exhibition of a truly phenomenal mastery. What manifold tonal colors these two men conjured up from their instrument! And what a surprise to hear original music written for these instruments, by authors such as Granados and Albeniz!

Oscar Besemfelder, a Munich specialist for songs with lute, could not but rank second to those real masters, although his work was excellent. And a young Viennese girl, Luise Walker, who ventured the experiment of a guitar evening, is as yet far from the masterful perfection of the two Spaniards. It would be unjust to expect that in her, but she was still a treat to the eye and ear.

Speaking of rarities, it has remained for Josef Prunner, an Austrian musician domiciled in Roumania, to covet the laurels attained by the great Koussevitzki (now of conductor's fame) as a double bass virtuoso. This instrument is, and always has been, the step-child in the family of string instruments, and rightfully so as it rarely rewards the taxing task and loving care bestowed upon it. Only the real master will find his pains repaid, and Prunner is a real master. I heard him play Koussevitzki's sonata—a grateful and none too modern piece—and found his lightness of technic and flexibility of tone simply astounding.

A SPANISH CELLIST

A great double bass virtuoso is a rarity, but a great cellist is hardly less rare, for, as a solo instrument, the cello is almost as cumbersome and brittle as its bigger sister. Three cellists made a bid for fame at Vienna recently, and they represented as many types of musicians. The Dutchman Maurits Frank, formerly with the Hindemith Quartet and now first cellist of the Philharmonic Orchestra, should be mentioned first: He is a musician more than a mere virtuoso. He has played an important role in the development of modern music, as an exponent of such contemporary

works which appeal less to the average listener than to the professional musician. To make his debut with a Solo Sonata of Paul Hindemith—than whom few composers are more taboo with the superficial concert patron—was a courageous deed, and it took a man of his instrumental finish and mental status to gain a decisive victory on so dangerous a field.

His very antipode is Gaspar Cassado, a young Spanish cellist. If Frank be the "thinking" singer of the cello, Cassado is the lyric tenor of his instrument. His tone is big and beautiful, to be sure, but his style, with all its finish and smoothness, is somewhat Frenchy and perfumed. No doubt this is just what the public wants, and no less than three well-attended recitals within two weeks were the result of his debut. Alexander Barjanski, the Russian, is by far the least perfect of the three artists. Frank is intellectual and Cassado a lyricist; Barjanski is the passionate type. Indeed his passion is at times overobtrusively exhibited and rather emphasizes (instead of helping over), his technical weaknesses. His program was interesting: Ernest Bloch's well-known and virile Viola Suite in an arrangement for cello, and three Paraphrases on Bach Chorals by Zoltan Kodaly.

PIANISTS.

Barjanski's excellent assistant at the piano was Friedrich Wührer, a pianist of the younger school, and one of the most fascinating ones, whose great gifts shone brightly at his own recital. What makes his playing so eminently interesting is the complete absence of anything academic or schematic. Each piece is played with such splendid spontaneity as to create the impression of an ingenious improvisation. Wührer's playing of Bartok, Schönberg and the other modernist composers is justly famous and admired and has often been a feature of the I. S. C. M. concerts at Vienna. The novelties of his recent recital were less radical: Seventeen Variations and Fugue on an Own Theme, by Karl Prohaska, which proved distinctly Brahmsian, and Three Piano Pieces, op. 1, by Rudolf Kattnigg, which were good and swinging music of moderate originality. Kattnigg's later works are more interesting, such as his orchestral suite which had great success last year.

South American pianists are scarce, aside from Claudio Arrau whose merits are equally well known on this side as in America. J. Luciano Senac, then, is to some extent a pioneer, and he fulfills his mission with commendable ability. Beethoven's Appassionata was excellently played and evinced good technical equipment and unusual understanding.

NEW HUGO WOLF SONGS

Richard Mayr, the remarkable Ochs von Lerchenau of the Staatsoper, may claim the distinction of having presented two real Hugo Wolf premieres at his last song recital. The one, entitled Frohe Botschaft, is a delightful and rhythmically arresting little masterpiece, while the second one, Nachruf, is lyrical in character. They are both of Wolf's best, and it seems incredible that they should still be unpublished and unknown to the world at large, and their manuscripts buried in the private archive of a Vienna family (which preferred to remain anonymous on this occasion).

PAUL BECHERT.

MUST LIVE FOR ONE'S PUBLIC, SAYS ROSA PONSELLE

The life of a prima donna is not at all a path of roses. Rosa Ponselle, one of the most popular dramatic sopranos ever engaged by the New York Metropolitan Opera Company, is well aware of the magnitude of her task. Concert favorite, too, she has another and an enormous public to consider. To satisfy everyone before whom she appears, the singer cannot live for herself or her likes and dislikes. She would sometimes be happy if she might, but pledged to a career, she must go through with it. And the spirit of conscientiousness is strong in this young artist, who is advancing steadily in a profession which asks everything of the one who would get to the top and, having reached the summit, means to stay there.

Serious business, catering to the musical tastes of hosts of people, particularly in the United States, which is growing in discrimination and has been so long accustomed to the best that nothing short of it from the stars will do. No artist who has made a name and gained a coveted place among the musically elect can risk slipping. Physical and vocal reserve must be stored up continuously, to be called on by the singer in any emergency that may arise. That is why Rosa Ponselle pauses invariably to consult her daily schedule—a schedule which is sufficiently voluminous to include the greater part of an entire season's professional engagements, before she accedes to some desire for recrea-

tion, or accepts any one of the innumerable invitations that pour in upon her.

"I have the best of reasons for considering my public," declared Miss Ponselle. "It is good to me. It listens to me with attentiveness and showers applause on me whenever I do something to merit it. So I try to show my gratitude by seeking always to be at my mental, physical, and vocal best.

"There can be no half way measures in that respect. A singer is either thoroughly prepared in all ways to give her utmost, or—she isn't. Personally, I feel my many audiences—every person in each one of them—to be a devoted friend. Such being the case, it is no less than my duty to display my appreciation in the most tangible manner possible.

"This means that I must live my life for my public . . . for eight months in each year. My vacation period, during any summer, must also be regulated to some extent. I dare do nothing which will tax my strength too severely. I owe it to others, and to myself as well, to so order my activities during any June, July, August, and that part of September when I am disengaged professionally, that I shall be fully prepared for the work to come. Yes, I live for my public; and so long as I am in my career I shall continue to do so."

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N. B.—Mme. VALERI will teach in New York till June 15th. At the end of the Chicago Summer Master School Mme. Valeri will immediately leave for Italy taking with her those pupils who qualify for an operatic career and with the purpose of assisting them in their debuts.

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NEW YORK CONCERTS

JANUARY 5

Yolanda Mero

Aeolian Hall echoed to prolonged and warm applause at Yolanda Mero's matinee recital. That artist was in rare form and gave her Chopin-Liszt program with all the pianistic and musical gifts at her command. Her technic was as flawless as ever, her tone and touch as varied, her interpretations as vivid and personal. She is a fascinating keyboard revelationist.

Mme. Mero's program had, among other numbers, Chopin's barcarolle, opus 12 variations, and C sharp minor scherzo, and Liszt's Funerailles, Harmonies du Soir, and Sonetto di Petrarca.

Percy Grainger

Before a large audience Percy Grainger gave a recital in Carnegie Hall (his only New York recital this season), on January 5, when, in excellent form, he presented his various numbers with that musicianship and mastery for which he is noted. Mr. Grainger's playing of Fantasia and Fugue in G minor, Bach-Liszt, which opened the program, was of so dignified and elevating a nature as to leave an indelible impression upon his enchanted hearers. As a novelty he played a group of four interesting numbers by Balfour Gardiner, a pleasing Sailor's Piece, a melodious selection called Shenandoah, adagio from a group of five, and Michaelchurch, a longer and more elaborate work. These numbers were well received and deserve the attention of other pianists for presentation. Another outstanding feature of this recital was the musicianly interpretation of Brahms' variations and fugue on a theme by Handel. He also played a short number, Sheep and Goat Walking to the Pasture, by David Guion (which was redemanded); a prelude for the left hand, op. 15, No. 1, by Marion Bauer, as well as his own transcriptions of Brahms' Cradle Song, and the brilliant paraphrase on Tchaikovsky's Flower Song. He was liberal in his encores, playing six, four of which (by special request) were his own settings of: Irish Tune from County Derry, Country Gardens, One More Day My John, and Shepherds Hey. His other encore numbers were Juba Dance (Dett) and Waltz (Brahms).

Claire Dux

Claire Dux is one of those fortunate artists who would have met with the approval of Giacomo Rossini. That distinguished composer, it is hardly necessary to recall, when asked to define the requisites for a singer, replied, "Voice, voice, and more voice." And Mme. Dux has all three. It is one of the most characteristic voices to be heard on the concert platform today, rich, warm and sympathetic in its quality. Furthermore, she knows well, indeed, what to do with it in all its registers, a ravishing piano in the highest part being one of her most effective vocal efforts. And, furthermore again, she fairly bristles personality on the platform. Mme. Dux did something very rare for a foreign singer—made up no less than half of her program of English and American songs. Deems Taylor's *The Rivals* made an especial hit as did *The Piper of Love* (Carew), a trifle, but cleverly done, and followed by an encore or two. Of the songs of her last group, Franco Leoni's *The Drummer Boy* was the best, and after it she was called on for four or five extra numbers before the audience would disperse. The principal number in the beginning of her program was *Deh Vieni Non Tardar*, from *The Marriage of Figaro*, exquisitely sung. In the German group d'Albert's *Amor et Psyche* aria from *Die Toten Augen* had to be repeated at once, and after Strauss' *Schlechts Wetter* she added for an encore the same composer's well known *Serenade*, to one listener at least, the best offering of the whole evening. She did it magnificently. Bruno Seidler-Winkler is an accompanist of the first rank.

There was an audience which almost filled the hall and as may be judged from the tale of encores already told, was very enthusiastic over Mme. Dux's fine singing.

JANUARY 6

Ritz-Carlton Musicales

The Ritz-Carlton Musicales program on Tuesday afternoon was given by Moriz Rosenthal, pianist, René Thornton, soprano, and Geraldine Leo, violinist. An audience which filled the ball room gave evidence of keen enjoyment of the artists' splendidly rendered numbers.

Miss Thornton offered an interesting selection of songs in two groups, including airs from Puccini's *Gianni Schicchi* and *Manon Lescaut*; songs by Rhené, Baton, Georges, Roger Quilter and Manning; *My True Love*, dedicated to her by the composer, Henry Hadley, and *Me Company Along*, a gay and brilliant song by her husband-accompanist, Richard Hageman. Miss Thornton's skill in interpretation, her finesse of style and intelligent artistry, combined with a clear, warm soprano voice and a decided charm of personality, make her appearances truly delightful. The audience responded enthusiastically and called for encores.

Rosenthal again displayed his noted pianistic powers. With an air almost of nonchalance he tossed off one bravura passage after another. But it was not only in difficult technical feats that he shone, for in such things as the Chopin nocturne, the legato passages of the Chopin B flat minor scherzo, and the lovely Henselt *Berceuse*, he employed a resonant tone of beautiful quality. His own *Papillons* was a marvel of grace, delicacy and swiftly moving lightness. This master pianist concluded the printed program with his Viennese *Carneval* (after a theme by Johann Strauss), which again called into play his great

technical resources, and he rendered the number with a gay spirit, vigor and color. He commanded intense interest and admiration and responded to the enthusiastic applause with encores. Richard Hageman and Erno Baloth were the accompanists for Miss Thornton and Miss Leo respectively.

Philadelphia Orchestra

To celebrate the one hundredth anniversary of the birth of Anton Bruckner, the Philadelphia Orchestra, under Leopold Stokowski, played the Viennese composer's seventh symphony, in E major, at the Carnegie Hall evening concert.

Not much comment need be wasted on that work. It has been heard here before on occasions, but never has aroused much general affection on the part of New York lay music lovers, and never has had more than patronizing sunderance from the critics. The score is overlong, disjointed, and filled with monotonous detail. Here and there are bright bits of melody and of interesting orchestration, but they are too few to atone for the dreary wastes which surround them.

Stokowski and his men did what they could with the composition, but their cause was a lost one from the start. The Bruckner music has a small number of adherents, principally in Europe, but it is doomed irrevocably to certain oblivion before many more years have passed.

The rest of the program had Henry Joslyn's *War Dance* (from *Native Moments*) a rhythmically attractive piece, with vague jazz allusions, Sibelius' always colorful and compelling *Finlandia*, and the Japanese Nocturne from Henry Eichheim's *Oriental Impressions*, a fascinatingly scored episode which never fails to please.

Ethel Grow

The Washington Heights Musical Club presented Ethel Grow in a recital of songs by American composers on the evening of January 6. It was for the most part the same program that Miss Grow gave in the same hall about two years ago, and was repeated by request. The program, which counted thirty-one songs, is too extended to give in full. The composers represented were Francis Hopkinson, Howard Brockway, Henry Holden Huss, Ashley Pettis, Wintter Watts, Cecil Burleigh, Ethelbert Nevin, Frank La Forge, R. Huntington Woodman, John Mokrejs, A. Walter Kramer, Henry Hadley, Mrs. Beach, Alexander Rihm, Eric Delamater, Howard McKinney, Jane Cathcart, Horace Johnson, MacDowell, Sidney Homer, John Alden Carpenter, Chadwick, Harriet Ware, Deems Taylor, Earl Cranston Sharp and Pearl Curran.

Miss Grow sang these songs with beauty of tone and clear enunciation and gave them dramatic import, lending to their interpretation a wealth of experience and musicianship. She showed her respect for the songs as well as for her audience by repeating many of the pieces that received the heartiest applause. The composers whose works were sung, as well as all those who are interested in the progress of American music, must appreciate this effort on the part of Miss Grow and the Washington Heights Musical Club to popularize by repetition some of America's works.

As to the works themselves, one has but one criticism to make of them—and it has been made many times before—that they average too small, that is, too short. With a very few exceptions, these songs were very brief indeed. On the entire list there were few large numbers either in length or content. This is not the fault of Miss Grow's selections, which were the result of long and careful study, but of the American muse. The music was, for the most part, so extremely good that one could but regret that the composers did not spin it out to greater length with more real thematic development.

There was a large audience present, and it would have been still larger but for the fact that the street was closed off by a fire next door to Aeolian Hall and police lines at the ends of the block. There was much enthusiasm both for singer and songs.

Marguerite D'Alvarez

When Marguerite D'Alvarez gives a New York recital she is certain to attract a large and smart audience, whose enthusiasm knows no bounds. On Tuesday evening, assisted at the piano by Morton Howard, she was heard in her first recital of the season. Mme. D'Alvarez was in splendid voice and spirits and she rendered one of her "always to be expected," interesting programs in a manner that sent the responsive audience home feeling that the evening had been a delightful one.

Mme. D'Alvarez opened her program with three numbers: *L'Heure du Reve*, Arensky; *Dissonance*, Borodin; the *Little Island* (by request), Rachmaninoff. These were beautifully done, with a richness and purity of tone that was further enhanced by a depth of emotion that aroused her hearers to great heights of approval. Then the next group introduced the English songs—excellently chosen—*Oh, Grief Is Not So Near to Tears*, Laird Waller; *Water Boy* (repeated), Burleigh Robinson; *Wild Geese*, Rhea Silberta, a gem of a number and admirably sung, and Hageman's *Do Not Go, My Love*. After this group, the piano was covered with flowers and several encores were forthcoming.

The third group was devoted to four Ernest Moret Songs, each of which was well received, while a high light of the entire program was the final Spanish group, by Villarrazo, De Falla, Monteverdi and Velasquez. Four or five encores followed at the end, most favored of which were two arias from *Carmen*, arousing great enthusiasm.

JANUARY 7

New York Banks Glee Club

Bruno Huhn's fine chorus of male voices selected from the various banking institutions of the city and fittingly called the New York Banks Glee Club again entertained

at Carnegie Hall, on Wednesday evening, this time, however, before an audience that left so few vacant seats, downstairs at least, that even the critics had to scout for a place to rest. There are no reserved seats at these concerts, but if the club's popularity is going to keep on increasing a new plan will certainly have to be put into effect or else some at least will have to attend minus their dinner.

But, as already intimated, the program is worth it. Conductor Huhn always chooses his selections wisely, and he not only knows what his singers enjoy working on, but he also knows what his audiences like. There was Harris' English Sailor Song, Carey's *Sally in Our Alley* (what a gem it is!), and Percy Fletcher's dramatic ballad, *Vision of Belshazzar*, in which the incidental solo was sung by William Roberts, the possessor of a big, rich bass voice. Added to these were George Chadwick's *Joshua* and Henry Hadley's *The Musical Trust*, the latter dedicated to the club and one of the treats of the evening. Another of Fletcher's works was *Ring Out Wild Bells*, with which the program ended. Bruno Huhn knows what he wants and gets it from his singers. The club was well balanced, the tone good, and the effects nicely carried out.

There were two soloists—Anita Lowell, soprano, and Mabel Farrar, violinist—both excellent artists, new to most of the auditors and yet so well liked that there was no mistaking their popularity. Miss Lowell, who has had considerable experience in opera and concert, has a big, powerful voice of delightful quality, and her rendition of Phelps' *The Haunted Stream*, which she sang with the club, was especially fine. Later she contributed Gounod's *Ave Maria*, also with the club—beautifully done—with Miss Farrar playing the violin part and Maurice Rumsey at the organ—and added Holmes' *L'heure Pourpre* and Vidal's *Ariette*. Miss Farrar tackled a big task when she chose Sarasate's *Faust Fantasie*, but its technical difficulties did not bother her in the least. Again she played, and Schubert's *Ave Maria* and Rehfeld's *Spanish Dance* won her still greater applause.

A word of praise is also due Maurice Rumsey, the organist, who assisted in several numbers, and William J. Falk, the club accompanist, whose work was a valuable asset to the organization.

Ellen Ballou

Ellen Ballou played an ambitious program at her Aeolian Hall recital, Wednesday afternoon, and won approval for the sound musicianship displayed. She acquitted herself commendably in intelligent renditions of the Bach-Busoni toccata in C major, the Liszt B minor sonata, two selections by A. Jonas, a group of Chopin, Liadow's *Music Box*, and, as a brilliant concluding number, Liszt's *Mephisto Waltz*. This list presented many technical tests which the young pianist met ably and with confidence.

JANUARY 8

Plaza Artistic Morning

The fifth Artistic Morning in the series given by Andres de Seguro at the Hotel Plaza, on January 8, saw a large audience gathered in the ballroom, which heard a program by Nina Morgana, Metropolitan Opera soprano; Elsie Janis and Walter Pidgeon, in character songs, and George Liebling, pianist. The bounteous variety of the offering was such as to attract attention from the outset. Mr. Liebling opened with a virile, original and highly spontaneous performance of the second Hungarian rhapsody. Rounds of applause brought many bows from the popular pianist. Later on he played his own *Nocturne*, with velvety singing touch, the Wagner-Brassini *Magic Fire Scene*, attaining splendid climax, so that a hearty recall brought from him the Chopin prelude in A, played in altogether graceful winning fashion.

Nina Morgana sang with brilliant technical facility the Mireille waltz (Gounod), *Man-a-Zucca's Wee Butterfly*, Sibella's *Girometta* and George Liebling's *Thou*. The songs gave opportunity for characterization, and Mr. Liebling accompanied his own song, all of which led to an added number, Buzzi-Pecchia's *Little Brown Owl*, the last winning special favor. Miss Morgana was in fine voice and her charming manner appealed strongly to the audience.

Elsie Janis, charmingly youthful and bright, entertained as much by her impromptu remarks as by her singing of songs, imitations of stage favorites, dancing, etc., and was heartily recalled. Mr. Pidgeon filled in with two popular songs. Kathryn Kerin was capably efficient at the piano for Miss Morgana. The sixth (and last) Artistic Morning will take place Thursday, January 22.

New York Symphony: Wanda Landowska

The afternoon of January 8 found a very large and eager audience in Carnegie Hall to hear Conductor Damrosch and his splendid orchestra and the unique soloist of the performance, Wanda Landowska, whose demonstrations on the harpsichord created genuine enthusiasm. Mme. Landowska and her appealing instrument were first heard in company with the orchestra in all three movements of the Handel B flat concerto for harpsichord and orchestra, the cadenzas improvised by the artist. Her later group, played unaccompanied, and including works of Bach, Telemann and Byrd, were equally well received, Mme. Landowska being tendered a genuine ovation.

The orchestral program began with Franck's *Redemption Morceau Symphonique*, given a beautiful reading by Mr. Damrosch and his men. The symphonic suite on three plays of Goldoni by Malipiero were well received, and the concluding presentation, selections from Debussy's *Children's Corner*, were greeted with the pleasure that these short but charming numbers usually incite.

Anna Carbone

On Thursday evening, in Aeolian Hall, Anna Carbone presented a program of organ music before a large and enthusiastic audience. Her program included works by Bach, Palestrina, Pietro Yon, Debussy, Wagner, and Fontana, the

WINIFRED MACBRIDE

PIANIST

New York Recital Wednesday evening,
Jan. 21 at Aeolian Hall

Management: Wolfsohn Musical Bureau.

Mason and Hamlin Piano

latter being represented by four numbers, one of which was played for the first time. Miss Carbone displayed a thorough knowledge of the instrument, and a fine sense of interpretation, while her technique was of the highest, especially commendable being her foot work in *Virtus Heroica*. Miss Carbone received the applause with becoming modesty; she is evidently a sincere and painstaking artist.

Igor Stravinsky

(See story on page 7)

JANUARY 9

Elshuco Trio

The Elshuco Trio, in conjunction with the Festival Quartet of South Mountain, gave the fourth of its series of eight Brahms' concerts, at Aeolian Hall, Friday evening. The audiences seem to be increasing and the enthusiasm continues strong. The assisting artist on this occasion was Lorenzo Sansome, who played commendably the horn part in the lovely trio in E flat major, op. 40 (dated 1868), for horn, violin and piano. The tones of the horn, while affording a pleasing contrast to the timbre of the other two instruments, at the same time blended gratefully. The adagio movement was particularly beautiful. This number was followed by the sonata in E minor, op. 38, for cello and piano, dated 1866. Messrs. Willeke and Giorni collaborated in a finely wrought performance of this. Willeke's cello tones were firm and resonant, while Giorni's customary skill at the piano was displayed. Both interpreted with a fine sense of appreciation. For the last number, Messrs. Willeke and Giorni were joined by Messrs. Kroll and Kraeuter (violin and viola) in a spirited and genuinely artistic rendition of the exquisite piano quartet in G minor, op. 25, written in 1863. This group of artists played the work with understanding, freedom from any feeling of restraint, excellent tonal balance and with pleasing nuances of tone and rhythm. A fine feeling for ensemble, plenty of color and an evident enthusiasm and joy marked the performance. The intermezzo was very effective with some very clean pizzicato work, and the andante con moto was played with exquisite feeling. The last movement, a presto-rondo alla Zingarese, in which Brahms has caught the true Hungarian gypsy spirit, was given with excellent verve and rhythm. And once more these Brahms players sent their audience home in a happy and delighted mood.

New York Symphony: Leginska Conducting

The announcement some weeks ago to the effect that Ethel Leginska, following her successes with the baton in Paris, Berlin, Munich and London, would lead the New York Symphony Orchestra at Carnegie Hall on Friday evening, January 9, aroused great interest. Consequently, it was not surprising that the clever little artist drew one of the finest audiences of the season to Carnegie Hall. And what a rousing reception was tendered Leginska when she appeared in trim black gown! And also after each number on the program—the enthusiasm coming from all parts of the house! It was a well deserved tribute to the woman who has forged ahead—and successfully—despite all criticism. Those in the large audience who were skeptical—and there were many—were obliged to admit that Leginska's debut as a conductor in America was a real triumph.

The Oberon overture, Weber, was given a fine reading, at once arousing the audience's interest to the fact that Leginska knew what she wanted and conveyed her ideas to the orchestra. She has a fine rhythmic sense and showed a good knowledge of the score. The Beethoven symphony No. 7, in A major, fared very well, and then came the delightful concerto in F minor by Bach, the piano part being played by Leginska, with lovely tone and her usual admirable technique; she also conducted from the piano. Two short Poems for orchestra after Tagore, by Leginska, heard for the first time in New York, were well received.

The Meistersinger overture (Wagner) closed a program that was exceedingly well rendered and truly enjoyed by the audience which went away convinced that this is only the first of future appearances of Ethel Leginska in the role of conductor.

Biltmore Musicale

The fifth Friday Morning Musicale was given in the grand ballroom of Hotel Biltmore on January 9, and like the preceding musicales was attended by a large and fashionable audience. The soloists were John Charles Thomas, baritone; Mary Mellish, soprano, and Alberto Salvi, harpist.

Miss Mellish, who was in fine voice, opened the program with an aria from *The Tales of Hoffmann*, Offenbach, and the waltz song from *Romeo and Juliet*, Gounod, later adding a group which contained *The Soldier's Bride*, Rachmaninoff; *I Bring You Heartsease*, Branscombe, and John Prindle Scott's brilliant *The Wind's* in the South. Her artistic singing won the admiration of all, and she was obliged to add two encores.

Mr. Salvi played with much charm two groups, comprising: *Fantasia di Bravura*, op. 11, Schaeffer; *Etude de Concert*, No. 1, Zabel; *Rain in the Garden*, Debussy-Salvi; *Girandola*, Caramello; *Doctor Gradus and Parnassum*, Debussy; and *Scherzo* No. 6, Martucci; as well as several insistent encores. The audience applauded his finished playing and recalled him many times.

Mr. Thomas sang as his opening group: *Caro Mio Ben*, Giordani; *Zueignung*, Strauss, and *Chanson de la Puce*, Moussorgsky. His masterly singing, bell-like clear tones and musically interpretations brought forth tremendous applause. His second group was confined to songs by American composers: Mrs. Beach, Howells, Curran, and Morris. He scored a tremendous hit with Moussorgsky's *Song of the Flea*, and he was obliged to give several added numbers. The accompanists were Lester Hodges for Mr. Thomas, and Charles Albert Baker for Miss Mellish.

JANUARY 10

Marion Hovey Brower

The smiling, pleasant personality of Marion Hovey Brower and her golden soprano voice (she is the young woman discovered by Alice Campbell Macfarlane of California, the "fairy God-mother" of the newly established Master School of Musical Arts, Lazar S. Samoiloff, director) was heard and admired in a program of fourteen arias and songs at Town Hall, January 10. The press agreed that Mrs. Macfarlane's interest in her protégée is well

founded, and that this singer is already high up among Metropolitan sopranos. Beginning with four little sung songs by Handel, Haydn and Mozart, in which her beautiful voice quality and style became apparent, she proceeded to songs by Schumann, Widor and Saint-Saëns, in which not only the voice but also the temperament and enunciation in German and French were admired; much applause led her to add *La Forge's Song of the Open*, with a final high C of fine sustained quality. The *Pace Mio* aria (Verdi) was sung with ardor and fervent spontaneity, but it was in the closing group that she attained fullest effect. She brought out the beauties of Rachmaninoff's *Night*, the sorrow of Tchaikovsky's *Soon Forgotten*, and sang Christiana Kriens' *I Hear a Lark* so well that it had to be repeated (the composer bowing his thanks from a box). She made such effect with Emil Polak's (her accompanist) *Secret of the Rose*, that it too was sung again; it is a lovely, expressive song, for which Mrs. Macfarlane wrote the words. Bright encore-songs followed, and all concerned may look backward to the Brower debut as a fine success, to which accompanist Polak greatly contributed.

Ernest Hutcheson

The fifth of the Ernest Hutcheson historical recitals was another triumph for that artist at Aeolian Hall on Saturday evening.

The clarity of his technique, the serenity of his lofty musicianship, and the deep feeling he put into all his interpretations made his playing a thing of noble artistic joy.

His numbers were a Brahms rhapsody, intermezzo, caprice, ballade, and that composer's Handel variations; and Liszt's B minor sonata, F minor study, *Waldeinschænchen*, and two of his Paganini caprices.

The audience overwhelmed Hutcheson with applause.

Louis Graveure

Louis Graveure, baritone, gave his first recital of this season on Saturday afternoon in Aeolian Hall, singing before a representative audience. As usual, the able artist displayed marked skill in the interpretation of his varied numbers, rendered throughout with fine clear diction in English, German and French. His richly colored voice, with its adaptability to contrasting moods, was smooth and clear throughout the entire program, which was given with feeling and was at all times artistic.

The recital was in the nature of a "request" program and included Schubert's *Der Wanderer* and *Auf dem Wasser zu singen*, and two Schumann selections for the German group. His presentation of Moussorgsky's *Parasha's Revelry and Dance* was delightful, as was also *The Seminary* by the same composer. *Play On!* and *They Have Laid Him Dead*, soberer hued Hungarian folk songs, were delivered impressively. Chausson, Bemberg, Franck and Massenet made up the French group and Handel's *Ombra mai fu* (Xerxes) and three English songs brought the more than satisfactory program to its conclusion. Encores there were in plenty, the artist being forced to give numerous repetitions.

Arpad Sandor provided excellent assistance at the piano.

Metropolitan Museum of Art Concert

The second of the series of January concerts at the Metropolitan Museum of Art, given on Saturday evening by David Mannes and his orchestra, attracted another large and interested audience.

At this concert Mr. Mannes presented Beethoven's symphony No. 8, in F major, as well as the Choral, Bach; *Overture*, Benvenuto Cellini, Berlioz; Debussy's *Fetes*, and *adagio* from string quartet; *Wotan's Farewell* and *Fire Music* from *The Valkyries*, Wagner; *Religious scene* from *Les Erinnyes*; and 1812 overture, Tchaikovsky.

Mr. Mannes' work again showed musicianship of a high order, for which he received enthusiastic applause.

New York Philharmonic: Stravinsky, Guest Conductor

The New York Philharmonic program given at Carnegie Hall, Saturday evening, was practically the same as that on the preceding Thursday evening, when Stravinsky made his American debut as guest conductor, in an all-Stravinsky program. To the Saturday list, however, was added the *Petrouchka Suite*, which in itself is convincing enough proof of this Russian's genius in orchestration and individuality of musical ideas. It is full of color and rhythm and unique effects, and the varied and original, at times daring, combinations of instruments lend distinct interest. This is ballet music which is fascinating and which holds one's interest throughout, even without the accompanying ballet, whereas some of the other suites need the ballet to make them thoroughly enjoyable. At the close of the concert Stravinsky

was recalled many times; and the audience, which was a capacity one, added cheers to its loud applause.

JANUARY 11

Allen McQuhae

When Allen McQuhae sings Irish folk songs and Irish ballads, and such other selections as Chausson's *Serenade Italienne* and *Holmes' Au Pays* he can have all the applause he desires. This was certainly proven at the tenor's Carnegie Hall recital Sunday evening. Unfortunately he had listed only one Irish group, in the middle of his program, and these four numbers were not enough, especially for those who had come particularly to hear him in his Irish songs. He gave *The Snowy Breasted Pearl*, *Little Mary Cassidy*, *The Low Backed Car* and *Kitty My Love*. Then, when the audience would not be quieted, he added three encores, one of them being the always popular *Next Market Day*. Judging from the interest displayed and the remarks overheard, it would seem decidedly worth-while if Mr. McQuhae included a great many more of the Irish songs on his next program in place of some of the others, for in these he is at his best and in these, too, the audience liked him the most.

All of this, however, does not mean that the balance of his program was not fine. There was nothing better than the Chausson and *Holmes* songs already referred to, and so entranced was the audience with his renditions that he was made to repeat both of them. Then there was a delightful song, *Beauty*, by Easthope Martin, and another, *White Ships*, by Grey; two Handel numbers—one arranged by his most capable accompanist, Frank Bibb; a German group, including songs by Schubert, Wolf and Brahms; two additional French songs, by Franck and Duparc; a number by McFadyen and one by Glen.

New York Symphony: Boulanger, Soloist

Few of Walter Damrosch's symphony concerts this season have proved as interesting as was that of Sunday last, when Nadia Boulanger, French organist, made her American debut with the New York Symphony Orchestra at Aeolian Hall. One big reason was the novelty of an organ soloist, and another the first American performance of a symphony by a Brooklyn youth.

Mlle. Boulanger is an artist—modest and unassuming, and yet possessed with all the faculties of the virtuoso. Handel's concerto in D minor, for organ and orchestra, with the Guilman cadenzas, proved an excellent vehicle for a display of her art and yet not enough to satisfy the enthused audience. Then came a work by her sister—Lili Boulanger (1893-1918)—*Pour les Funerailles d'un Soldat*, which was superbly done, again exhibiting the visitor's artistry at the organ and the master hand of Mr. Damrosch at the conductor's desk. Next followed the musical cross-word puzzle that brought smiles and even laughter and yet with all this a feeling of admiration for the boy who, at twenty-three, wrote this decidedly intricate if most modernistic and unmusical symphony for organ and orchestra. The work is dedicated to Mlle. Boulanger by Aaron Copland, and the composer of it, from a box, bowed his thanks both to soloist and conductor when the work was finished. From the stage Conductor Damrosch remarked: "If a boy at twenty-three years of age can compose a symphony work like this, in five years he'll be ready to commit murder."—to which many in the audience undoubtedly added "Amen."

Mr. Damrosch and his men gave an impressive reading of the *Procession of the Knights of the Grail*, from Wagner's *Parsifal*; also the *Air* and the *Gavotte* in E, by Bach, and, as the concluding number, Ravel's *Eldorado del Grizioso*.

Chaliapin

It was not surprising that the Metropolitan Opera House had a capacity audience, including hundreds of standees, on Sunday afternoon, for the attraction was Chaliapin. This Russian artist again fascinated his hearers with his unique dramatic and vocal powers. It is unnecessary to go into detailed description of his art, which is now so familiar to everybody, but the pleasure he gave may be indicated by the fact that he was in excellent form and his powers of vocal delivery, combined with his commanding personality, made their customary impression. Following his custom, he announced his songs by number, as found in the song books distributed with the programs (found there in all but one or two instances, when those who did not catch his little joke hunted in vain for 106 and 107, when the numbers ran only to 101). His selections included songs by several Russians—Tchaikovsky, Moussorgsky, Rachmaninoff, Glinka and Dargomizsky—and Mozart Schumann and Schubert. There was contrast in such numbers as the intensely dramatic *The Midnight Review*, and the comic

(Continued on page 45)

ROBERT IMANDT

FRENCH VIOLINIST

SECOND AEOLIAN HALL RECITAL JANUARY 22, 1925, at 8:30 P.M.

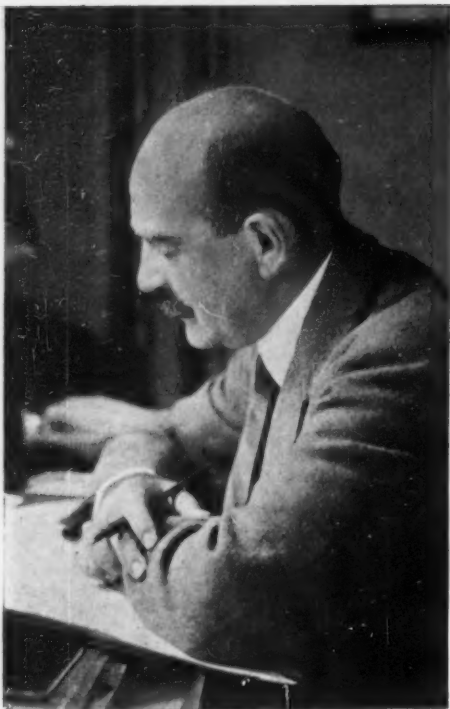
Wire from Montreal

SELDOM HAVE WE HEARD SUCH A SUCCESSFUL
CONCERT AS THE ONE BY MR. IMANDT.

—THE CANADA, MONTREAL, JAN. 13

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VICTOR HARRIS,

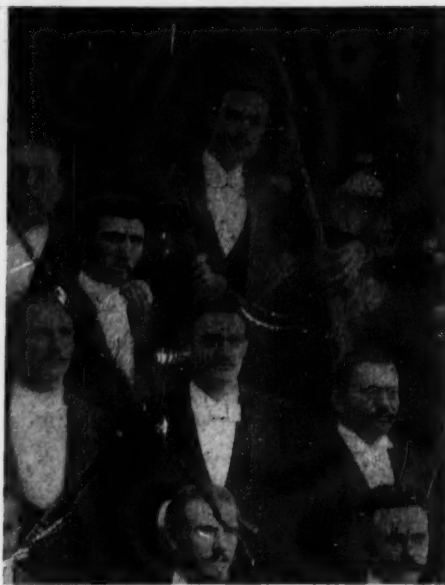
conductor of the St. Cecilia Club of 140 singers, which will give its first concert of the season on the evening of January 20 at the Waldorf-Astoria Hotel. (Underwood & Underwood photo.)



NETTIE SNYDER AND TWO OF HER PUPILS, photographed on one of the bridges across the Arno. From left to right: Ruth Myford; Salvador Bengniot, who is also living in Florence; Mrs. Snyder, and Ruth Gilmore, the young daughter of Frank Gilmore, president of the Actors' Equity Association of America. These two prominent pupils of Mrs. Snyder's have been with her for the past year and expect to remain for some time.



CARLOS SALZEDO.



A NOTABLE GROUP.

Serge Koussevitzki, conductor of the Boston Symphony Orchestra, standing, with double-bass (top); Vladimir Dubinsky, New York cellist, at left, with hand on fingerboard of cello. Taken in 1900, at Mayorenhoff, on the Baltic Sea, this being a small portion of a symphony orchestra.



ANDRES DE SEGUROLA,

distinguished artist and impresario, whose Artistic Mornings at the Hotel Plaza are proving exceedingly popular. Mr. de Seguro has a brilliant list of subscribers, including the best in New York society, and his programs have been interesting and the artists well chosen. The final Artistic Morning will take place January 22. (Garduna photo.)

F. A. M. S. TO PRESENT SEVERAL INTERESTING WORKS NEW TO THIS COUNTRY.

The Franco-American Musical Society, at its first concert of the season at Aeolian Hall on Sunday, January 18, will present a program which offers interesting works of Le Flem, Leginska, Stravinsky, Webern, Berg, Caplet, Debussy and Griffes. The artists giving this program are Salzedo, Gradova, Leginska, Torpadie, the Letz Quartet, and nine solo voices. The Caplet work, Conte Fantastique, for harp and orchestra, is founded on the legend depicted by Edgar Allan Poe in his Mask of the Red Death. This extraordinary work, to be played here for the first time, carries with it all the grim fantasia that can be crowded into one number. It relates the fate of a body of roisterers who, defying the superstitions of the country, accepted the invitation of a prince to a masked ball to be given in a haunted fortress. A sinister figure in a red mask stands in the shadow of a clock which strikes the hours in a portentous manner until a fatal moment when all the masked revellers, after an orgy of dancing, fall convulsively, one by one, into pools of their own blood. This is the first time that a short story has been put into music, with all the elements of suspense, surprise and denouement which characterize its literary counterpart.



E. ROBERT SCHMITZ.



RAFAELO DIAZ,

Metropolitan Opera tenor, who is presenting Beloved, by Rhea Silberta and Josephine Vila, on his program this season.



MME. DAVIES-WYNNE,

contralto, who was the official soloist of the National Eisteddfod held New Year's eve and day in Utica, N. Y. See story on page 14. (Carl K. Krey photo.)



ANDRE CAPLET.



**HIS EXCELLENCY
FIELD MARSHAL
LORD PLUMER,**

hero of Messines, who before relinquishing his post as Governor and Commander-in-Chief of Malta, wrote a charming letter to Chev. de Lancellotti, the eminent New York vocal teacher, accompanied by this autographed photograph. Chev. de Lancellotti was for many years the musical director at the Governor's Palace in Malta, and had complete charge of all the concerts and musical parties. It was during Lord Plumer's governorship that the King of England appointed Chev. de Lancellotti a member of the Order of the British Empire. Inset: Chev. de Lancellotti, M.B.E.



ANNA ADAMS,

dramatic soprano, who will appear in recital in Philadelphia in March. Miss Adams, an artist-pupil of Giuseppe Boghetti, well known vocal teacher of New York and Philadelphia, is soprano soloist at Holy Trinity Church, Philadelphia.



THE FONTAINEBLEAU SCHOOL FOR AMERICANS

has proved its value, and these pictures show some of the large numbers of American young people who are taking advantage of it. They are, from left to right: Isadore Philipp and his piano class, Marcel Grandjany with his class of harpists, and Georges Mauguere with a group of singers.



HELEN DERZBACH AND EDITH ORENS.

Mrs. Herman Devries, Chicago vocal teacher, has been most fortunate with her students, three being engaged this year by the Chicago Civic Opera—Helen Freund, who made a big hit at her debut as Sophie in Werther to the Charlotte of Mary Garden and the Werther of Fernand Anascan; Edith Orens, an eighteen-year-old high school graduate, who sang respectively Gretel and Hansel with the Chicago Civic Opera on Sunday afternoon, December 28, scoring a great success. (Daguerre photo.)



ETHELYNDE SMITH,

soprano, who is now on a Southern tour of five weeks, marking her eighth tour in that section of the country. Her engagements include recitals in the States of Mississippi, Alabama, North Carolina and Georgia. Following this tour Miss Smith will appear in the West, after which there will be further engagements in the South. Owing to illness, the soprano was compelled to cancel her December tour in the Middle West. (Photo by Bachrach.)



FREDERIC WARREN (LEFT).

originator of the Warren Ballad Concerts, who will give a short series of Ballad Concerts in New York during the months of March and April. Mr. Warren will continue his original policy of having his programs rendered in English, with songs mainly by American and English composers. A number of prominent American singers will appear as soloists.



LOUISVILLE THRILLED BY JOSEF HOFMANN CONCERT

Music Lovers Delighted With Lynnwood Farnam, Roland Hayes, John McCormack, Claire Dux and Tito Schipa
—Karsavina Dances—Three Visits, From Well Known Orchestras Announced—Wilfred Gives Clavilux Concert—Male Chorus Enjoyed—
News From the Conservatory of Music
—Notes

Louisville, Ky., December 31.—Under auspices of the Kentucky Council, National Association of Organists, W. E. Pilcher, Jr., president, Lynnwood Farnam, organist, the evening of December 9, appeared at the Union Methodist Temple. Mr. Farnam presented a delightful program to the enthusiastic audience that filled the great auditorium.

JOSEF HOFMANN

Under the local direction of P. S. Durham, Joseph Hofmann, thrilled musical Louisville, enchanting his listeners from the first to the last note on the evening of December 3. Nothing seemed impossible for him pianistically. It is easy to say, he came, he saw, he conquered.

ROLAND HAYES

One of the brilliant musical events of the season was the concert of the Negro tenor, Roland Hayes, formerly of Louisville, given the afternoon of December 28 at McCauley's theater. This is Mr. Hayes' second visit to Louisville since he became so well known. He was given a rousing welcome and sang to a capacity house. William Lawrence, Mr. Hayes' accompanist, came in for his share of praise.

JOHN MCCORMACK

The Army, with its huge seating capacity, was filled to overflowing on the evening of December 2, to hear John McCormack in his second appearance here which was one of the most pretentious concerts of many seasons. The great singer inspired a great audience with great enthusiasm. Mr. McCormack appeared under the direction of P. S. Durham and was assisted by Lauri Kennedy, cellist.

CLAIRE DUX

The Wednesday Morning Musical Club deserves commendation for introducing, under the direction of P. S. Durham, Claire Dux who made a successful first appearance here. She was greeted by a representative audience which universally proclaimed her an artist of the first rank. She was recalled time and again and when the program ended the audience refused to leave.

THAMAR KARSAVINA

The Russian dancer, Thamar Karsavina, gave an artistic performance at the Woman's Club Auditorium the evening of November 21, under the direction of P. S. Durham, making her first appearance here. Her program was rare and artistic. She was assisted by Pierre Vladimiroff and a string quartet with piano. The Louisville Collegiate School sponsored the attraction and Victor Bay was instrumental soloist.

TITO SCHIPA

The second concert in the P. S. Durham series at the Woman's Club was given on November 2 by Tito Schipa, a universal favorite in this city, assisted by the pianist Jose Eschanizo.

DURHAM ANNOUNCES ORCHESTRAL SERIES

Announcement of a series of orchestral concerts has been made from the office of P. S. Durham, who has arranged for visits of the Cincinnati Symphony Orchestra, St. Louis Symphony Orchestra and the Cleveland Orchestra.

CLAVILUX CONCERT

Under the auspices of the music committee of the Woman's Club, Mrs. J. B. Speed, chairman, Thomas Wilfred, inventor of the clavilux, was presented on the evening of November 19.

MALE CHORUS

The Louisville Male Chorus, which has reached its state of excellence under the able baton of Carl Shackleton, gave one of its best concerts on the evening of December 11 in the auditorium of the Male High School, before a capacity house. The program, embracing many new numbers and some attractive solo work, was of fine build. The most ambitious and pleasing number was a scene from the first act of Parsifal. In this the chorus was ably assisted by the well trained boys' choir of Christ Church Cathedral, Walter Shackleton with the chimes and Arthur Almstedt, soloist. The able club accompanist, Mrs. Arthur Almstedt, gave adequate support throughout.

Another pleasing number was Massenet's Twilight, in which Victor Rudolf wielded the baton, while Mr. Shack-

leton played a beautiful accompaniment on the dulcitone. The solos were sung by Clarence Wolff, tenor, and Arthur Almstedt, basso, each substituting for Harry N. Clarke who has suffered a recent bereavement. Each of the soloists, members of the chorus, were in fine voice and are popular local favorites.

The Louisville Male Chorus, now entering its eleventh year, is a popular, established local institution in the musical life here, its object being to assemble the best male singers in the city and to provide the best musical entertainment for the public by giving three concerts a year at reasonable prices. It is supported by a large associated membership.

NOTES

The Saturday Afternoon Musical Club, a junior branch of the Wednesday Morning Musical Club, presented a fine program, the afternoon of December 13 at the Y. W. C. A. auditorium, given by J. E. Stallings, baritone, Melva Wussik at the piano; Thomas Stradley, pianist; Catherine Goodman, soprano, with Reginald W. Billin at the piano, and Mary Poore, violin, George T. Piggott at the piano. A composition by Mr. Piggott was played by Miss Poore and enthusiastically received. Mr. Piggott was an honor graduate of the class of 1924 in piano at the Louisville Conservatory of Music.

The Liederkreis Society presented Mrs. William Scholtz, soprano, as soloist, on the evening of December 11 at the Male High School Auditorium to a large and appreciative audience. The chorus, directed by Ernest J. Sheerer, gave a number of German and English selections with obligatos by Ray Binford, tenor, and Fred. O. Nueter, baritone. The accompanists were Margaret M. Leish and George Latimer.

The Wednesday Morning Musical Club opened the fall season, November 19, with a charming program of which Cornelle Overstreet, pianist, and Mrs. Guy Ellis, soprano, were the artists, at the Woman's Club Auditorium.

The Crescent Hill Music Club of this city, organized in 1916, after a year of rest has reorganized. Mrs. J. Harn is the leader and director.

A popular series of Sunday afternoon concerts is being featured at the Brown Hotel Auditorium, under the auspices of the Louisville Conservatory of Music. Frederic Morley, pianist, was the first artist presented and won enthusiastic approval of a capacity house on November 2.

On the afternoon of November 16, Reginald Billin, baritone, with Frederic A. Cowles at the piano, received an enthusiastic reception. Lionel Levinson-Sinclair, pianist, was the artist of the third concert of the series, November 30.

The concert of Carolyn Chrisman, soprano; Charles Letzler, violinist; W. Lawrence Cook, pianist, and Frederic A. Cowles, pianist, in the Brown Hotel ballroom, was the fourth of the series of concerts under the auspices of the Louisville Conservatory of Music, December 14. It was a delightful program throughout, given before a large audience of music lovers.

The teachers of the Louisville schools, with assistance of soloists and dancers from the student body, including a cast of more than 200, gave a creditable performance of Joseph Cokey's Pied Piper of Hamelin, at Atherton High School Building on December 4, 5 and 6.

LOUISVILLE CONSERVATORY OF MUSIC NEWS

Cara Sapin, of the faculty, is spending the winter in Europe.

Mary Stewart, Piano Normal instructor, is attending the National Music Teachers' Association meetings at St. Louis. She will also attend musical lectures in Chicago.

Alexander D. Vikinsky, formerly tenor of the Imperial Opera in Petrograd, has joined the faculty and, with Mrs. Vikinsky and son, Eugene, is residing in the city.

The piano normal class was recently organized with the following staff of officers: Clara Nullelley, president; Susie Mae Walker, vice-president; Gladys Dunn, secretary and treasurer.

The senior orchestra, under the direction of Robert Parmenter, gave a creditable concert on November 25 at the Y. M. C. A.

The orchestral methods class, taught by Jay Fay, city supervisor, is obtaining novel results. Alene Lamb and Elsie Brach toured through the summer months with Rosalind Pargny, French instructor of the conservatory.

Angeline McCrocklin, senior of the voice department, is engaged as contralto at Broadway Baptist Church.

Hazel McCellan, senior in the voice department, was honored with an interesting interview with Tito Schipa during his engagement here.

M. P. H.

Yeaman Griffith Artists Give Radio Program

In carrying on their policy of using good and modern music in their radio programs, Station WAHG (Grebe & Co.) of Richmond Hill, L. I., organized a short program of music by Rosalie Housman, American composer, for their broadcasting on January 2. In this they had the co-operation of two well known artists from the Yeaman Griffith New York studios. Marguerite Cobbe, coloratura, who made a successful debut with the Manhattan Opera Company Association as Gilda in Rigoletto, sang three of Miss Housman's songs—The Look, On the Downs and Pierrot. She made such a favorable impression that she was requested to add Una Voce Poco Fa from The Barber, which she sang with clear cut and true vocalism. John Clair Montieth, baritone, who recently made a noteworthy concert tour in California, sang four of Miss Housman's songs. His resonant, well controlled voice was heard to expressive advantage in Taps, Sunday, The Rim of the Moon and The Cry of the Orient. He, too, made such a splendid impression that he was requested to add a group of miscellaneous songs.

Many Engagements for Helen Riddell

Helen Riddell, soprano, who was a Saenger scholarship winner this year, is the recipient of much praise at her various appearances and is filling many engagements, with many more ahead. Recently she gave a recital in Amsterdam, N. Y., winning a hearty response from her audience and excellent press criticisms. The Amsterdam Evening Recorder commented in the course of a detailed review, "Lyric in its tendency, Miss Riddell's voice shows evidence of the attention which has been given to the various musical elements. Her performance was marked by a nicety of detail, a knowledge of dynamics and interpretation, and a technique which has been appreciably developed." Speaking of her interesting program, the same reviewer con-

tinued: "Her program was carefully arranged, pleasing in its variety, and contained a preponderance of songs which were sung in English. To each number had been given the careful thought which characterizes all Miss Riddell's work, and in each was reflected the personality of the singer."

A recent New York appearance for Miss Riddell was as soloist at the Pleiades Club at the Hotel Brevoort. This young artist has been engaged as soloist for the Sunday morning services at Temple Beth-El, at Fifth Avenue and 76th street.

Miss Riddell is engaged for a concert at Syracuse University in April.

Dance and Musicales at Zay Studio

There was a delightful dance and musicale at the spacious studio of W. Henri Zay, New York voice specialist, on December 27. This was the fourth of a series this winter and the guests had a merry time. The studio was cleared for dancing, and a gay party enjoyed it all to the full.

During an interval, several of Mr. Zay's pupils sang, to the evident enjoyment of the company. Hilliard Carter contributed several solos, operatic and otherwise, his lovely voice and art being much applauded, especially in Una furtiva Lagrima. Natalie Beach also sang several solos effectively, her sympathetic soprano tones, and charming manner making an instantaneous hit, her Lass With the Delicate Air being petite and graceful and showing clear floating head tones. Homer G. Mowe sang several solos, his fine manly baritone singing out in the Invocation from Faust and a song of Mr. Zay's, When All the World Was Young, Lad, which showed his rich resonant tones, and skill in contrast from the breezy vigor of the first verse, to the tender sympathy of the finishing phrases. Mr. Zay was also persuaded to sing several songs, which included Phrothoe's Ah Love But a Day and the Toreador song from Carmen. Mr. Zay's unusual range allows him to sing almost anything from bass to tenor.

The high spot of enjoyment was, probably, the rendition of two operatic duets for tenor and baritone, from La Boheme and Forza del destino, sung by Mr. Carter and Mr. Mowe, with Mr. Zay at the piano. The beautiful blending of two fine voices, with the timbre taught in the Zay school, made an effect that was stimulating in the extreme. It showed that what is necessary for operatic singing is operatic timber, and no operatic ensemble will ever be effective without it. Dead tones do no sound operatic.

There will be a series of these dance musicales throughout the winter, as everyone has found them most stimulating and enjoyable.

Iseo Ilari's Voice Gives Satisfaction

Mme. Soder-Hueck, personal representative and also coach of Iseo Ilari, Italian tenor, who recently returned from his operatic successes in Central Europe and who made his first reappearance before an American audience as soloist with the Chaminade, December 22, just received the following letter from Mme. Richardson-Kuster, conductor of the club with which Mme. Soder-Hueck booked the tenor while he was still in Europe.

Dear Mme. Soder-Hueck:

Just to wish you the greetings of the season and to tell you how very pleased I was with Iseo Ilari at the Chaminade on December 22. He sang so well and has an unusual beautiful quality tenor, his English songs were an agreeable surprise, and with the exception of one word, absolutely perfect! Not even a foreign tinge! He showed excellent English coaching. His numerous encores proved he won the audience completely. My compliments to him, and best wishes for his success.

(Signed) EMMA RICHARDSON-KUSTER.

The critic of the Standard News of Brooklyn, said: "One of the very delightful concerts of the season took place last night, at the Academy of Music, when the Chaminade, of which Mme. Richardson-Kuster is the able conductor, gave its first evening concert of the season. Two artists of note assisted the Choral, Alexander De Brun, violinist, and Iseo Ilari, tenor who appeared here for the first time, only recently having arrived from a successful operatic engagement in Vienna. He sang with clearness of tone, and splendid expression the aria from L'Africana, O Paradiso, by Meyerbeer, and a group of songs, including the Flower Song from Carmen; Dreams, Bartlett; The Poet Sings, Wintter Watts, and Ultima Cansone, Tosti. He graciously responded to the spontaneous applause and proved himself an artist of first calibre."

Elshuco Trio at Institute of Musical Art

The Elshuco Trio will give a concert at the Institute of Musical Art, New York, on the evening of January 19, for the fund being raised to help the impoverished musicians of Central Europe. This is the third concert in a series of five arranged by the faculty council of the Institute for this purpose, the other two programs to be given in February by a string ensemble, under the direction of Franz Kneisel, and a symphony concert by the orchestra and Madrigal choir. The Elshuco Trio will play the trio in D major, op. 70, by Beethoven, Litanies, by Juon, and the Saint-Saens trio in F major.

Norden Prepares Special Programs

N. Lindsay Norden has arranged six special musical programs at the Second Presbyterian Church, Philadelphia, of which he is organist and choirmaster. January 11 Gaul's Holy City was presented, and forthcoming programs are as follows: January 18, a Beethoven service; January 25, old Hebrew music; February 1, a request program; February 8, church music of great pianists, and February 15, music of older masters.

Levitzki Busy

Mischa Levitzki gave a concert in Aurora, Ill., on January 9, and in Toledo on January 16. His Carnegie Hall recital took place on January 13.

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Read what the critics said about ANNA CARBONE ORGANIST

in recital at Aeolian Hall on January 8th.

Not only was her manipulation of the manuals a marvel of speed and precision, but her pedal work was a surprisingly brilliant achievement.—N. Y. American.

Miss Carbone had a genuine success with the audience, which was a large one for the average organ recital. She has an attractive personality and a modest demeanor which enhanced her skillful and sympathetic performance on the organ.—N. Y. Sun.

Miss Carbone's playing was very satisfactory, marked by thorough knowledge of her instrument, technical skill of hands and feet and expressive ability.—N. Y. Herald-Tribune.

From the Bach Toccata and Fugue she drew the fullest warmth and tone color which were achievements of subtle interpretation and technique, particularly in the deft and skillful pedal work.—N. Y. World.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

OPERA AND ITS MUSIC

"Being deeply interested in opera and operatic music, I would like to ask a few questions in regard to the same, that is, if you can spare the time. Here goes:

1. Is there a book which shows illustrations of the opera houses of Germany and Italy?

2. Do the following operas have overtures or selections for piano solo: Schreker's *Irrelohe*, Massenet's *Herodias* and *Roi de Lahore*, Boito's *Nerone*, Strauss's *Salome* and *Perlen der Cleopatra*, Reznicek's *Holofernes*, Handel's *Tamerlane*, Moussorgsky's *Kovatchina*? Where could I procure these?

3. How do these opera houses rank in size: Auditorium, Chicago; La Scala, Milan; Grand Opera, Paris; San Carlo, Naples; Metropolitan, New York; Covent Garden, London; State Opera, Vienna; State Opera, Berlin? Are the opera houses of Munich, Dresden, Hamburg, Leipzig, Bayreuth, Mannheim Cologne, Weimar, large?

4. What in your opinion are the five most popular grand operas, and the five most popular light operas in the world? Which of Wagner's operas is the most popular in America, in the world, in Germany? Is the opera, *El Guarany*, by Carlos Gomes, ever performed nowadays? If not, why?

"Please do not consider me presuming in asking all these questions, for my interest in the subject is such that I will greatly appreciate anything you do in the way of answering them."

(1) The Bureau knows of no single book devoted to illustrations of the opera houses of Germany and Italy. Richard Northcott, the English musicologist, is, however, at present engaged on a book which will be devoted entirely to the opera houses of Italy.

(2) As far as the Bureau knows, none of the operas you name have overtures. Doubtless you can obtain piano arrangements of some of the numbers from the two Massenet operas, also from Strauss's *Salome* and possibly from *Kovatchina*. Your local dealer could order any of them for you. By the way, what is the opera, *Perlen der Cleopatra*, by Strauss? The Bureau never heard of it.

(3) The Bureau cannot guarantee accuracy in this answer, but unless we are mistaken the Auditorium in Chicago is the largest opera house you mention, the Metropolitan next, then possibly La Scala. The other opera houses that you mention separately are all more or less of a size. The opera houses in the cities you list in your last sentence vary, of course, according to the size of the city. They are all more or less of the same type, and the seating capacity ranges perhaps from 1,500 to 2,000 or so (remember, no information at hand allows us to speak with complete accuracy), except in Weimar, a much smaller city than the others, and at Bayreuth where the Festspielhaus (which is not the same as the city opera house by any means) seats about 1,100.

(4) Probably *Aida*, *Carmen*, *Il Trovatore*, *Rigoletto* and either *La Traviata* or *Lucia di Lammermoor* are the most popular grand operas of the repertory in the sense that more people like to see them than they like to see any other operas. The most popular light operas would be difficult to list, although, without doubt, the *Mikado* would be among them. Probably the Wagner opera most popular in America is *Lohengrin*, although the *Walkure* is liked here and probably ranks first as to popularity in the world at large. In Germany it would doubtless be *Die Meistersinger*, with *Tristan* a very close second. As far as the Bureau knows, *El Guarany* has not been performed anywhere, not even in Spanish countries, for a long time. But only echo answers "Why?"

THE LOHENGRIN HERALD

"As a subscriber to your valued publication, I beg to ask for some information regarding the role of *The Herald* in the opera, *Lohengrin*, by Wagner. According to Wagner traditions should he be tenor, baritone or bass singer? Our Zoo Opera Company had a bass sing the role last summer. I have never heard any other but tenor sing the role. Which is correct? Thanking you in advance."

It is quite surprising to think of your having heard the role of *The Herald* in *Lohengrin* sung by a tenor as a rule. It is written for bass-baritone and generally sung by a baritone rather than a bass, possibly because baritones are more plentiful.

PLAYING THE GUITAR.

"Will you kindly answer these questions, or tell me the name of someone who can answer them?"

1. Out of 100 good players, so considered at least, how many can play a page of sixteenth notes, with frequently changing chords and some of the chords difficult, on the guitar?

2. Is it a rule of guitar playing that the three fingers of the right hand should never rest on the strings but must be held over the strings without touching them, and only come down one at a time to strike the strings? This rule, as I was taught, holds good even in solid chords and the swiftest arpeggios, the notes being struck one at a time but so rapidly as to sound as if they were all struck at once.

3. In guitar playing are the right hand and arm always to be kept still and only the fingers moved, or should the fingers clutch the strings in heavy chords and the arm be jerked back and forth to get the necessary strength?

4. Should the fingers of the right hand turn like wheels, or do they rise perpendicularly, or are they simply pushed back over the strings toward the palm of the hand?

"No guitar book that ever saw answers these questions clearly. I would like to hear from some player who can actually do fast arpeggio work with the fingers of the right hand."

What the Bureau does not know about playing the guitar would fill volumes; besides which it can hardly give lessons on that or any other instrument. Your questions are printed in the hope that some disinterested guitarist might write to relieve your anxiety.

Tribute to Theo Karle

Referring to Theo Karle's appearance in *The Messiah* with the Brooklyn Oratorio Society at the Brooklyn Academy of Music on December 21, Professor Walter Henry Hall, who conducted, paid the following tribute to Mr. Karle in a letter to the Concert Guild, Mr. Karle's management: "We were all delighted with Theo Karle's singing in *The Messiah*. It was in true oratorio style, with fine feeling and beauty of tone."

Thirteen February Concerts for Schnitzer

Germaine Schnitzer believes that thirteen is her lucky number. However, this is not her reason for playing thirteen concerts in February. The fact is, that through an

accident to her finger, she has to crowd six months' work into four months, which forces her to play at the average of thirteen to fourteen concerts a month, from the first of January to the end of April. The pianist is engaged to give a series of six recitals in New York. These unique concerts, unique because they will be devoted entirely to the romantic compositions of Weber, Schubert, Mendelssohn, Schumann, Chopin and Liszt, are to take place on January 28, January 30, February 1, February 5, February 8, and February 11, in the new Chickering Hall on Fifty-seventh street.

Wildermann Pupil Plays for Women's Press Club

December 27, Mary Elizabeth Steele, an eight-year-old pianist, appeared before the Women's Press Club of New York in the ballroom of the Waldorf-Astoria, and won the complete admiration of the large and appreciative audience. This little miss, who has been under the sole guidance from the beginning of the well known concert pianist and peda-



MARY ELIZABETH STEELE,
eight year old pianist and pupil of Mary Wildermann.

gogue, Mary Wildermann, rendered the Mozart A major concerto for piano and orchestra in an admirable manner. Her interpretation and phrasing, as well as her use of the pedals, were excellent and were evidence of her splendid training. It is just twenty-eight months since Mary Elizabeth began the study of piano under Miss Wildermann, who on this occasion played the orchestral parts on a second piano.

Mabel Garrison Triumphs in The Messiah

Mabel Garrison was selected by the New York Oratorio Society to sing the difficult soprano role in Handel's *Messiah*, which was given by the society at its one-hundredth anniversary performance at Carnegie Hall on Christmas night. The next morning the New York Times, in its review of the performance, declared: "Miss Garrison's beautifully clear enunciation and true intonation in the old world-famous airs marked many a high point of delight, acknowledged by applause save at those episodes when custom requires otherwise." Lawrence Gilman, in the *Herald-Tribune*, wrote: "There were memorable passages in the

solo singing—Miss Garrison's tenderness in the exquisite *Come Unto Me All Ye That Labor*, for example." Pitts Sanborn, in the New York Telegram and Evening Mail, said: "Mme. Garrison was a gentle exponent of the soprano music."

Althouse Gets Rousing Welcome

"A crowded house was loud and long in its applause," stated the Vancouver Sun shortly after Paul Althouse appeared there in recital. "Again this tenor faced a Vancouver audience, and again the sympathy and freshness of his voice and the spell of his ingratiating personality won him a reception of a highly demonstrative nature."

Gustafson for North Shore Festival

William Gustafson, bass, of the Metropolitan Opera Company, who opened his winter season with five festivals, has been engaged for the Chicago North Shore Festival in late May, when he will be heard in Horatio Parker's oratorio, *St. Christopher*.

Barozzi to Play Wagenaar Works

Socrate Barozzi will give his second New York recital of the season at Carnegie Hall on Sunday evening, January 25. Bernard Wagenaar will again be at the piano, and Mr. Barozzi will give first performances of three of his compositions.

Marie Miller to Play at Noonday Musicale

Marie Miller, harpist, will play several solos at Dr. Clarence Dickinson's noonday musicale at the Brick Church, New York, on January 16. The entire program will be devoted to works by Debussy.

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OPINIONS OF THE PRESS

Frederic Baer

Frederic Baer appeared as soloist in The Messiah at Worcester, also with the Orange, N. J., Musical Art Society, when local papers said of his singing:

Of interest was the first appearance of Mr. Baer. His performance last night was a noteworthy one, and his solos became an outstanding feature of the entire production. The bass aria, Why Do the Nations, was thrilling in its effect, so colorful were the climaxes. Mr. Baer skillfully controls the crescendo attacks of his tone and his voice was ideally adapted in dramatic force to the closing solo.—Worcester Evening Gazette.

Before he ended his first group of songs he proved himself to be a vocal artist of uncommon ability. He so captivated and stirred the audience that he was induced to add five encores. The liquid and sympathetic quality of his tone, the well knit articulation of phrases, and the polish and suavity of his style showed him to be the possessor of a beautiful voice. In Watts' Joy his voice took on a volume of well nigh heroic proportions. It became trumpet-like and a medium for emotional expression that compelled stormy plaudits. He showed resources, including clear diction and rare skill in tonal modulation that should make him as popular in the concert room as Werrenrath, Graveure, Thomas and other favorites.—Newark Evening News.

Merle Alcock

Merle Alcock's appearance in Cleveland on December 11 last brought these interesting notices from the press:

Merle Alcock, soloist of the program, began with the contralto air, Voce di Donna from Puccini's La Gioconda, which was sung with rare musical intelligence and style, and gave two groups of songs by Polak, Sibelius, Milligan, Dvorak, Duconray, Moussorgsky and James H. Rogers. In all of them she disclosed a competent artist, and magnificent handling of a voice, rich in all its registers, refreshingly free from that throaty quality unfortunately prevalent in so many concert contraltos. . . . There is a ringing quality in her upper register that adds brilliance to her singing and the thing known as "sympatica" throughout the range. Not often is granted an audience to hear such perfect diction as Mme. Alcock's and her French, especially in the exquisite Angelus, was a thing of joy. In addition to this, Mme. Alcock has a most engaging personality, is generous with encores, and insists upon sharing the applause with colleagues.—Cleveland Times, December 12, 1924.

Merle Alcock, well known and long admired hereabouts, was the soloist. She was in glorious voice and achieved a real triumph. Her rich and splendidly resonant contralto is not only beautiful in quality; it is also highly individual in its timbre. It is full-throated and at the same time of ingratiating texture; of arresting loveliness in the medium and lower registers and of ringing volume in the higher ranges. Furthermore, it is produced with ease and certainty that mark a finished art. A great American singer, no less.—Cleveland Plain Dealer, December 12, 1924.

Miss Alcock repeated former successes in Cleveland. She has a fine voice of velvety texture, and she uses it to advantage. Also it might be noted that her stunning personal stage presence is no disadvantage.—Cleveland News, December 12, 1924.

Louise Homer

A warm welcome was accorded Louise Homer following her successful appearance in Worcester, Mass., December 9. Two of the press notices follow:

Mme. Louise Homer's song recital last night gave much for which to be thankful. Not often, in these days of car-phones and arias does one find that historic hall so well filled with genuine music lovers. . . . It is hardly necessary to make any extensive observations concerning Mme. Homer's gifts and achievements in vocal art. She is at the meridian of her remarkable career as an opera and concert singer. Few vocalists have been able to offer the best there is in song, and to sing with such matchless style for so long a period as she. As in her interpretations, so in her programs she presents the highest type of song from each school represented. . . . In the songs by her husband, notably How's My Boy? there was opportunity for Mme. Homer to demonstrate her dramatic power, which she did in excellent fashion. This power was amply

proved in her encore earlier in the evening, an aria from Il Trovatore.—Clifford F. Green in the Worcester Telegram.

Worcester welcomed back with great cordiality last night one of her favorite artists, Mme. Louise Homer, who appeared at Mechanics Hall. Always a delight to both ear and eye, Mme. Homer displayed last night the same art and sympathetic interpretation for which she is so well remembered. . . . Handel's Come and Trip It, opening the program, was a light and charming thing with which to establish that necessary bond between audience and soloists, though the famous contralto needs to resort to such measures less than most. It was a pleasure to hear the effortless ease which in her lower register was especially marked. . . . Most completely did the contralto put herself into the group of songs by Sidney Homer, her husband, being especially appealing in Sheep and Lamb, Dearest, followed by How's My Boy? Deep, rich tones marked the presentation of the Massenet aria, Les Larmes, from Werther.—Worcester Evening Gazette.

Hans Kindler

Hans Kindler appeared in Washington, D. C., on December 11, and the Washington Post headlined its review of the concert, "Kindler Delights National Theater Audience." The critic of that paper then continued in part as follows:

Kindler has so long been known as a cellist of superlative gifts that it hardly becomes necessary to extol his virtues any further than to say his skill continues to weave its skein of melodic beauty over all who attend his concerts.

According to the Washington Herald:

Kindler opened the program with the difficult and beautiful sonata of Valentin, in which he skipped over the difficulties as easily as a bird flies. He played for encore a gavotte of much charm by Menuhin. A group of numbers of rare beauty included a romance by Glinka-Kindler, a passapied, Delibes, and two modern works, after which he was obliged to play again, and still another. Mr. Kindler is a serious artist, skilled upon his chosen instrument.

Arthur Kraft

Arthur Kraft, the tenor, has been a busy artist during the last two months, having sung in oratorio, concert and recital, from the Atlantic coast to the Middle West and down South as well. He sang recently in The Messiah at the Greenville Woman's College of Greenville, S. C., and won a brilliant success. Shortly before this date he was the tenor soloist in Elijah, given by the Mendelssohn Choir of Pittsburgh, Pa., in which his beautiful voice and fine artistry made a profound impression. The following is culled from the criticisms of two of Pittsburgh's leading music critics:

All praise, again, to Mr. Lunt for securing the service of so eminent a singer as Arthur Kraft in the tenor portion of Elijah. He sang with singular refinement and beauty of tone, and his rendering of If With All Your Heart was a model of expressiveness, always, however, restrained enough to be in keeping with the sacred character of the text.—Harold D. Phillips in the Gazette-Times.

Arthur Kraft, tenor, was lyric and appealing in his If With All Your Heart and in every way impressed us as the best oratorio tenor who has crossed our mountains since the last flood stream.—Harvey B. Gaul in the Pittsburgh Post.

Helen Warrum Chappell

Helen Warrum Chappell, a former member of the Metropolitan and Chicago Opera companies and an artist pupil of Mme. Valeri, continues to add new laurels to those already won in Europe and America. This excellent artist recently presented Victor Herbert's Natoma as an operablogue in Indianapolis, and how enthusiastically her work was received by the public and

press can be seen by the following excerpts from the Indianapolis News:

The task of suggesting rather than impersonating eight characters of the opera, considered by many to be a fine example of American opera, was not a too big undertaking for the singer. Her version was arranged to include the beautiful O Wondrous Night number, also Tell Me, Gentle Maiden, Who Dares the Bronco, Spring Song and the dramatic Lonely Am I. Helen Warrum Chappell has been wise in arranging her recital to suggest variety of characterization as well as moods. She was in good voice last night. I would call her recital a splendid and satisfying success. It is an intelligent and sincere effort to present a satisfying work of the late Victor Herbert.

The program was an excellent one. It gave the unfamiliar listener a more than general idea of the opera and its tunes in a concise manner. The idea is a good one and seems especially suited for those communities which have no operatic music of their own and little opportunity for importing an outside organization. Here is an admirable way to study opera, for as Mrs. Chappell offers it, the instruction is forgotten in the delights of the manner of presentation. Mrs. Chappell sang not only Natoma's arias, but also those of Paul, Alvarado and Barbara, in addition to which she danced Chiquita's dance. It was an all-round performance, vocally satisfying as well as pictorially soothing. Miss Orloff played with the sensitiveness to tonal color and shading she always reveals. In short, it was a worth-while evening.

Jeannette Vreeland

Jeannette Vreeland appeared as soloist with the Albany Mendelssohn Club in Albany on December 4, and as a result of her artistic singing won the following tributes from the press:

Miss Vreeland's appearance proved her to be the possessor of a crystal-clear soprano voice with smoothness, fine beauty and sparkling color, accompanied by a stage presence and an interpretative ability that many a veteran might envy. Her program was varied and calculated to ex-

hibit her voice at its best.—Albany Times-Union, December 5.

Jeannette Vreeland, a beautiful woman, is surely destined to the very first rank among American singers. She sang in a most charming and authoritative manner. Her diction was perfect and she delighted everyone with her rich, lark-like voice, her sound musicianship and her engaging stage presence. She is a vocally delectable artist. The quality of her voice is luscious. She has been so well trained and has such a rich artistic sense of musical values that everything receives a proper interpretation. She responded to insistent encores. She sang herself into the hearts of everyone present. The Huerter number, Today, was a superb song full of ravishing, torrid melody and the artist interpreted with a vocal fullness and abandon that was indeed thrilling. She was recalled and gave lovely encores.—Albany Evening Journal.

Fred Patton

Fred Patton appeared as soloist with the Mendelssohn Choir of Hamilton, Ontario, on December 4, in Mendelssohn's St. Paul, and his success may be gauged by a perusal of the attached press excerpts:

Fred Patton was well worth hearing. His enunciation was exceptional, his interpretation good, and his tone quality beautiful. While he had no difficulty in reaching the lowest notes of the composition, his range was such that he took even his highest notes with apparent ease.—Hamilton Herald, December 5.

Fred Patton has been heard in Hamilton before and he certainly added further laurels to his reputation last night. He has a rich, clear voice of surprising range and he knows how to use it with telling effect.—Hamilton Spectator, December 5.

Socrate Barozzi

The appended notices were published following Socrate Barozzi's Boston recital, October 22 last:

An unusually large company went to Jordan Hall last night (Continued on page 52)

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending January 3. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(J. & W. Chester, Ltd., London)

Two Studies (op. 38), for piano, by Eugene Goossens.
Cradle Song from Mey's drama, *The Maid of Pskov*, by N. Rimsky-Korsakoff. Arranged for mixed voices by Herbert A. Fricker.

(Composers' Music Corp., New York; Carl Fischer, Inc., New York Agents)

Au Bord de L'eau, La Foret Magique, Les Korrigans, la Nuit; Ohe! les Vieux Marins (four songs, published separately), by Felix Fourdrain.

In the Gold Room, song, by Bernard Rogers.
Rose of Love, song, by Harry Rogers Pratt.
Rondolletto, for piano, by Ruth Deyo.
Midsummer, for piano, by Elizabeth Gest.
Days of My Youth, teaching pieces, grades I and II for piano, by Gustave L. Becker.
Solfeggietto, by Karl Philipp Emanuel Bach, transcribed for harp by Marie Miller.

(Oliver Ditson Co., Boston)

A Sunny Corner in the Finger Gymnasium, for piano, by Frances Terry.

From Desert and Pueblo, Navajo and Tewa Indian songs, collected and transcribed by Elizabeth Willis De Huff and Homer Grunn.

(Wihlem Hansen, Musik-Forlag, Copenhagen)

L'Album des Dix, world famous pieces for piano.
Kuoleman Puutarha, for piano, by L. Madetoja.
A Little Pianobook for Everybody, short piano pieces.
Das Herz, thirteen songs to poems by Bo Bergman, by Yrjo Kilpinen.

Five Piano Pieces (op. 23), by Arnold Schönberg.

(Bote & Bock, Berlin)

Preludio, by Bach, arranged for piano by Victor Labunski; **Rosen-Suite**, for piano, by Richard Oschanitzky; **Four Songs and Two Pieces for Violin and Piano**, by Clemens Schmalstich; **Suite**, for violin and piano, by Paul Graener.—The Bach Preludio, now arranged for piano, is taken from the sixth sonata for violin alone. It is a brilliant and effective arrangement of considerable difficulty and will be found a valuable addition to the Bach literature for the piano. . . . The Rosen-Suite, by Oschanitzky, consists of six short pieces of delicate and poetic nature, each of them dedicated to various varieties of roses. It is a modern development of the old time German Flower Song. Very good music, which shows a creative power of an unusual order. . . . The four songs by Schmalstich are entitled *Dämmerung, Frühlingsnacht, Aus Spaniens Rosen soll dein Diadem, and Rosen*. The violin and piano pieces are entitled: *Vision and Sehnsucht*. The songs are provided with unusually complicated and effective piano accompaniments in modern idiom and are effective though not especially vocal. The pieces for violin and piano possess the same general characteristics and are very well written for both piano and violin. They are of moderate difficulty. *Sehnsucht* is a short piano work in the nature of a slow waltz, or, as the composer writes, "Tempo di Boston lente." . . . The Graener compositions for violin and piano are in an unusual idiom for this generation. The composer seems to have a strong admiration for the classic mode, and although he permits himself some harmonic developments that may be called modern, the general style is traditional. The fifth piece in this suite is a fugue, and a very good one.

(Oliver Ditson Company, Boston)

Miniature Classics, Bach and Handel, Haydn and Mozart; **Ten Russian Piano Pieces**.—Each of these volumes of classics contains more than twenty pieces by the composers named. Many of them are familiar favorites and a few of them new to most players. The trills and grace notes are, wherever it seems necessary, written out in full instead of being put at the foot of the page as is the usual custom. This is a great convenience to be commended. The editing and fingering are carefully done and the volumes are a welcome addition to literature of the studio. The same may be said of the Russian pieces, which are of rather greater difficulty.

(John Church Company, Cincinnati)

Come With Me to Romany, a song, by J. Lewis Browne. A popular piece in gay and graceful moods. The character of the music is markedly Anglo-Saxon, a fact that adds greatly to its interest.

(Clayton F. Summy Company, Chicago)

Prince of the Desert, a song by Edouard Hesselberg.—This is published with piano accompaniment and also as an orchestra piece with simple instrumentation suitable for hotel or theater orchestras. It is a Bolero of popular nature with a refrain that is in the nature of a slow waltz. The refrain is also arranged for a quartet of mixed voices. It is quite a pretty little piece and should be popular.

(Arthur P. Schmidt Co., Boston)

Schmidt's Collection of Sacred Songs, for medium voice, Volume III.—Twelve songs of simple and popular nature, a valuable collection for church or studio use.
Mazurka Bravura, for violin and piano, by Marion G. Osgood.—A brilliant composition in the third grade, very acceptable as a teaching piece.

(G. Schirmer, Inc., New York)

Two Serenades, transcribed for the piano, by Wilhelm Bachaus; **From a Caravan**, suite for piano, by Lily Strickland; **Two Compositions**, for cello and piano, by Arthur Kay; **Danse Orientale**, for violin and piano, by Boris Levenson; **Three Songs**, for low voice, by Wintter Watts.—The Bachaus pieces need no commendation. When

one learns that they are the serenade from Mozart's Don Giovanni and the Richard Strauss serenade one knows how lovely they are, and when the name of Bachaus is mentioned as arranger no more need be said. . . . The Strickland pieces are five in number, the last one being the Song of the Crocodiles! Vincent Lopez ought to get hold of it. . . . The Kay pieces for cello are well made, melodious, attractively harmonized. Without being difficult they are interesting. The cello part lies well for the instrument, and students and amateurs will find pleasure in playing these effective little pieces. . . . The Levenson dance for violin and piano is a brilliant solo piece for concert use made on Oriental scales. The melody is unusually fine and easily haunts the memory. A good work! . . . Two songs by Watts: *Miniver Cheevy, Dark Hills*. The third of the group, *Song Is So Old*, did not reach the reviewer's desk. Those at hand are very fine indeed. The first named is a brilliant, deep-souled fantasy. Nothing to our knowledge from the Watts pen is better than this. Singers should make a hit with it. The other, *Dark Hills*, is a mood picture of great charm that builds itself to a magnificent and impressive climax. Bravo, Mr. Watts!

(G. Schirmer, Inc., New York)

Magic Music Lessons, by Elizabeth L. Gallagher. Music and verses by Harvey Worthington Loomis. In three books.—No reviewer can sit at his desk and say that such lessons as this "will work" or "will not work." But, on the assumption that "the proof of the pudding is in the eating," they may be heartily recommended, since Miss Gallagher has tried them out thoroughly with her own pupils and found them good. They are for very small children, and the "magic" that gives its name to the title is not the magic a good many writers find in their own work as a result of self-conceit, but is the magic of fairy-tales, the only point of approach to the child mind. The staff is a "magic ladder," and on it dreams are built which result in piano playing at an age when most children find it and everything concerned with it beyond their comprehension. The music is in the form of songs combined with piano duet arrangements, the pupil playing the very simple first or second part, the bass or treble as the case may be, and the teacher playing the elaborate and beautiful other part.

(G. Schirmer, Inc., New York)

In the Country, cycle for piano, by Leo Ornstein.—This work consists of five short pieces with poetic names which suggest the meaning of the music. The music is well fitted to the character of what it is intended to

represent, but needs no such prop to aid its beauty or add to its worth. As is to be expected from Ornstein, it is highly original. Modern, of course, but quite different from any other modernism. It is simply Ornstein. Yet, even as such it is somewhat different from what we have been led to expect. The note clusters, sevenths, and so on, are absent. In their place is a style of frequently recurring figures that give continuity to the variety of harmonies that are attached to them. The music is bright and somber by turns, and always effective. As to the general nature of them, one might describe these as lyric pieces in the sense of Grieg's familiar lyric pieces.

Activities of Netta Craig

Netta Craig was the soprano soloist when Handel's *The Messiah* was given by the Washington Choral Society, Charles Wenger, conductor, on December 16. According to the Washington Evening Star "Netta Craig, who has sung the soprano part of *The Messiah* many times, showed her familiarity with the work in the convincing way in which she sang. Miss Craig's final solo, *I Know That My Redeemer Liveth*, was one of the finest pieces of work of the evening."

Miss Craig also appeared recently at a concert given at the British Embassy, when the other artists were Frederic Taggart, Scotch basso, and T. Guy Lucas, accompanist. The soprano is one of the soloists at the Washington Baptist Church, in Georgetown.

Magdeleine Brard at Metropolitan

Magdeleine Brard, French pianist, is to appear at the Metropolitan Opera House, Sunday evening, January 18. She will play on this occasion the Saint-Saëns concerto in G minor with orchestra and a group made up in part of works by Gluck-Saint-Saëns, Schubert-Godowsky and Saint-Saëns.

Banks Glee Club Engages May Stone Artist

Anita Lowell, a May Stone artist, who has sung in Italy in concert and opera, winning marked success as Mimi in *La Bohème*, made her New York debut in Carnegie Hall, New York, on January 7, as soloist with the Banks Glee Club, under the direction of Bruno Huhn.

Audiences Like Katherine Glen Song

Theo Karl, in his recent Seattle concert, sang to a capacity audience. One of the hits on his program was Katherine Glen's *Twilight*, which, as usual, brought great applause and Mr. Karl could have repeated it.

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ACROSS THE COUNTRY

Athens, Ala., January 1.—On November 30 a recital of old organ music was given at the First M. E. Church, South, by Frank M. Church, director of music at Athens College for Young Women. He was assisted by Margaret Bostick, soprano; Mary Emma and Clara Nolen; the Ladies' Sextet, and the Athens College Glee Club.

Mr. Church gave another organ recital of Christmas music on December 14, assisted by the First M. E. Church Choir, the Athens College Glee Club and Mary Emma and Clara Nolen.

A students' recital was given at Athens College department of fine arts on December 1. Those taking part were Effie Kelly, Evelyn Reed Gray, Memorie G. Holt, Beth Tyler, Robbie Redus, Mrs. Charles Beasley, Hazel King, Ann P. Cartwright, Hattie D. Box, Margaret Bostick, Charlotte Hooper, Mary Ferrier, Julia Jeffries, Willie Mae Johnston, Marco Moreman, Clara Nolen and Minnie Manson Godsey.

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Chisholm, Ala., January 1.—Chisholm High School is one of the first to have a piano department attached, this being instigated through Mrs. S. A. Battle, a former teacher, and the Parent-Teachers' Association. John Proctor Mills, of Montgomery, was appointed as its head. The time has been divided into twenty minute periods, so that fifteen students may be accommodated, and he reports a talented lot of pupils.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Columbus, Ohio. (See letter on another page.)

Cumberland, Md., December 31.—Christmas Day was celebrated at the Sts. Peter and Paul Church by a five o'clock high mass at which G. H. Gan's first mass in D was sung with solo, chorus and organ. In the evening the choir was heard in several religious numbers by Mozart and Roeder, and O Salutaris and Tantum Ergo by Dr. Henry J. Wiesel. Michael L. Wiesel presided at the organ.

Greeley, Colo., December 29.—On December 16 in the gymnasium of the Colorado State Teachers' College Conservatory of Music, a performance of Handel's Messiah was given by the Oratorio Chorus and Philharmonic Orchestra, of which J. DeForest Cline is the conductor.

Hays, Kan., January 2.—In recognition of National Music Week a series of four programs was given in the Kansas State Teachers' College auditorium, beginning with a recital of sonatas for violin and piano, on December 9, by Clara Louise Malloy, violinist, and Mark Hoffman, pianist. Two sonatas by Beethoven and one by Brahms made up the program and were interpreted with taste and skill.

On the evening of December 10, Henry Edward Malloy, director of the State College department of music, conducted the college orchestra through a program which pleased to a superlative degree. With the aid of the orchestra, Mark Hoffman, as soloist, presented the concerto in D minor by Mozart in admirable style.

The State College Band, under the direction of R. A. Seabury, professor of musical theory, furnished a fine concert on the evening of December 11.

An enthusiastic audience filled the Methodist Church auditorium, December 12, to hear the concert given by the College Glee Club. Directed by J. Alfred Casad, this organization gave evidence of careful selection and training. Those assisting in the program were Annie Laurie Gibson, soprano; C. McKay, reader; Donald Hemphill and Carl Malmberg, violinists, and Mildred Niebert, accompanist.

A church benefit concert took place in the Methodist auditorium on January 1, with a number of promising young musicians on the program. Jean Hunter, mezzo-soprano of Galesburg, Ill., contributed two groups of songs; and each of the following gave a group of solos: Bessie Tillotson, lyric-soprano; Andrew Reigel, baritone; Mildred Niebert, pianist, and Carl Malmberg, violinist.

Laramie, Wyo., December 21.—On the evening of December 14, Handel's Messiah was performed in the auditorium of the University of Wyoming by the University Chorus, assisted by the University Orchestra. The soloists were Agnes Clark Glaister, soprano; Vera Neely, contralto; George Edwin Knapp, tenor, and Samuel E. West, bass. George Edwin Knapp was the conductor and Gertrude McKay the pianist.

Lincoln, Nebr., January 2.—A program of two-piano compositions was given to a packed house at the Temple Theater on December 15 by Earnest Harrison and Hubert Schmidt. Though both men are of different temperaments, their artistry was at its height. That the evening was appreciated was shown by the many encores. The numbers were varied, both Mr. Harrison and Mr. Schmidt playing better than ever before. The two are finished musicians with the result that the program was much enjoyed.

Ethel Belknap gave her senior organ recital during the month of December. She is a graduate of the School of Music. Technically she proved herself adequately equipped. Her work was accurate, her interpretation sane and her combinations colorful.

Ruth Rosencrans, graduating from the University of Nebraska, was presented in an organ recital before Christmas. Her playing never lapsed into dullness. In the more delicate numbers she was at her best. A fantasy for organ and piano was pleasing. The tone balance between the two instruments was evenly maintained. She was assisted by Clarence Emerson at the piano. Jacob Friedli sang a group with good diction and poise.

Sinfonia, a national music fraternity, held its national meeting in Lincoln beginning December 28. Henry Dykema, of Columbia University, is president. Sidney Silber, of Chicago, gave a piano recital.

The university chorus and orchestra, under Carle B. Raymond, gave the Messiah before Christmas in Memorial Hall.

Recitals are given every Thursday morning in the Art Gallery by the fine arts students of the university.

On the evening of December 20, in the Executive Man-

sion, a musicale was given under the auspices of Mrs. Charles Wayland Bryan and Mrs. Wm. E. Harnsberger, which served to introduce Evaline Hartley, contralto of Kansas City, in a delightful program which ranged from Handel and Meyerbeer numbers to Hageman's Animal Crackers and Brown's Baby. Miss Hartley was accompanied on the piano by Marguerite Klinker.

Montgomery, Ala., January 1.—Montgomery's musical season for 1924 culminated on the evening of December 30 with the San Carlo Opera Company's performance of Rigoletto, with Giulio Fregosi in the name part, the other principals being Tina Paggi, Giovanni Rosich, Amund Sjovik, Bernice Schalker, Felice De Gregorio, Fausto Bozzo, Yolandi Rinaldi and Giuseppe Cavadore, with Aldo Franchetti as director. The performance was a pleasing one and gave enjoyment to an appreciative audience. The company was brought here under the auspices of the Montgomery Concert Course, as an outside number, not coming in the regular course of six attractions.

The recent appearance here of Dusolina Giannini, soprano, with Meta Schumann as her splendid accompanist, was a high light in things musical in this city. Her program was most fitting and she did not sing down to her audience, but gave them food for thought. Miss Schumann was represented on the program by two fine songs, delightfully interpreted by Miss Giannini.

Sascha Jacobsen made an instant appeal with his violin playing at a recent recital.

A recital of special interest was recently given in the chapel of the Alabama Woman's College at Cloverdale, when Christine McCann, violinist, and her sister, Ruth McCann, pianist, gave a remarkable recital. These two gifted artists had most of their early training in this splendid institution under Anthony Stankowitch, Lily Byron Gill (piano department) and Alexander Findlay (deceased), violin, both showing talent and a desire to go forward. Today they stand as winners of Juilliard scholarships. Montgomery feels great interest in these sisters.

The Prose Writers' Club presented John Proctor Mills in its three first meetings. He gave Rupert Hughes' tragic scene, Cain, followed by his own Affinity at the first meeting; at the second he played and sang, to his own accompaniment, Crierie's musical setting of his poem, Ah's Done See'd Er Callicker Mule, followed by Ma'y Jane, his own poem; and at the December meeting he gave original post card verses. Mrs. Pou De' Jarnette played for the first time her musical setting of Why Is the Rose, poem by Kate Downing Ghent of Dothan, at the last meeting. Irene Berge's O'er Bethlehem's Hills was sung for the first time here by Haden Barry, tenor, at a Christmas service; Beulah

(Continued on page 51)

A D SODER-HUECK

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Orchestra Concerts Please—Notes

Los Angeles, Cal., January 1.—The symphony concerts, December 19 and 20, under the baton of Walter Henry Rothwell, had three first renditions out of four numbers. Of the three, Impression dal Vero, by Malipiero, was the most interesting. Arthur Honegger's symphonic poem, Pastorale d'été, also was of interest, as was A Negro Rhapsody, by Rubin Goldmark. The program was completed with Brahms' Symphony No. 2 in D major.

ORATORIO SOCIETY

The Los Angeles Oratorio Society, under Conductor Smallman, sang the Bach Christmas Oratorio at the Philharmonic Auditorium, December 21. They had several brilliant soloists, notably, Sophie Braslaw, contralto; Clifford Lott, baritone; Victor Edmunds, tenor, and Ruth May Shaffner, soprano. The house was sold out. One thousand were unable to get seats.

NOTES

The Symphony Orchestra gave a concert at the Soldiers' Home at Sawtelle, which was the second given the old soldiers by W. A. Clark, Jr.

December 23, Rossini's Stabat Mater was given by the Society of Industrial Music, sponsored by the Los Angeles Music League, in the auditorium of the Chamber of Commerce Building. Antoinette Sabel is director of the chorus.

Hansel and Gretel was given at the Gamut Club Theater, December 26, the first of three performances sponsored by the Los Angeles Opera and Fine Arts Club. The opera was given in German and finely conducted by Christian Sprotte. Anna Ruzena Sprotte, who was responsible for the production, played the witch and her admirable work was ably supported by Tilda Rohr and Arthur Merz, with Gretchen Knief and Irma Jakobs in minor roles. The orchestra was recruited from the symphony.

On the afternoon of December 28, the newly formed Russian Art Club gave a concert at the Philharmonic Auditorium. Modest Altschuler, Calmon Luboviski, Violet Stallcup, Mme. Radzina, Theodore Kosloff and other artists were on the program.

A conference of more than 500 musicians, artists and dramatists met this week to plan the National Eisteddfod or Olympiad of music, drama and art to be held here in 1932, at the time of the Olympic games.

J. T. Fitzgerald, president of the Fitzgerald Music Company, will award ten Knabe grand pianos, valued at \$1700 each, in what will be known as the Annual Fitzgerald Piano Contest, one being awarded each year to the successful student contestant. The first award will be in June, 1925. The judges will be the music critics of the Los Angeles papers, including others of musical prominence, notably Charles Wakefield Cadman.

A new ensemble is organized, to be known as the Brahms Quartet, consisting of Joseph Jean Gilbert, flutist; Marguerite Bitter, pianist; Ruth Ellen Miller, soprano, and Ferenz Steiner, cellist. Mr. Gilbert was formerly a member of the St. Louis Symphony Orchestra, and Mr. Steiner of the Detroit Symphony. All are well known artists.

Mrs. MacDowell has located permanently in Los Angeles and has opened a studio at the MacDowell Club.

Clifford Lott, baritone, sang the two principal solos in The Messiah, given by the San Diego Oratorio Society at Balboa Park. All comments were complimentary.

Alfred Kastner, solo harpist of the Philharmonic Orchestra, gave a fine recital in his home before an interested and appreciative audience. He was assisted by Senor Ordonez, Mexican pianist of merit.

Bertha L. Fitz, contralto, artist pupil of Hugo Castle, gave a musical program at Sawtelle, Christmas Eve, for the disabled ex-service men.

Hallett Gilbert, composer and musician, won a piano at a recent benefit performance given at the Philharmonic for the music settlement. He gave the piano, a new Sohmer, to the Music School Settlement when he found he held the winning ticket.

Abby De Avirett and wife have returned from a long

stay abroad and resumed their studio work in Los Angeles and Long Beach.

Zadah (Zadah Guerin), French pianist, played a program showing excellent virtuosity before the Francaise Alliance recently.

Claire Ruyter McGregor, pianist, gave a well rendered program at her studio last week.

The First Baptist Church gave a program of traditional Christmas music of the 16th and 17th centuries on December 21. The choir consists of forty voices under the able direction of Alexander Stewart and it was assisted by members of the Women's Symphony.

"Los Angeles' Own," the 160th Infantry Band under N. Loforte, gave a fine program at Exposition Park, December 20, assisted by Floryane Thompson, soprano.

B. L. H.

STOCKTON, CAL.

Stockton, Cal., January 2.—The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, made its first appearance here December 5, in a concert under the auspices of the Stockton Musical Club. The auditorium was almost filled and the entire performance gave undiluted pleasure. Mr. Hertz presented a program rich in contrasts and of comprehensive scope. The conductor's own arrangement of Kreisler's Caprice Viennois was vociferously acclaimed and a repetition demanded.

The San Joaquin County Musical Association presented the Denishawn Dancers before a splendid audience, December 10. Beautiful settings, lighting effects and the splendid technic of the dancers produced a memorable performance, many diversissements adding to the enjoyment of the audience.

The College of the Pacific, which has recently located in Stockton, presented its first major musical performance before the Stockton public, December 14, when Handel's Messiah was sung for the tenth time by the college forces. The performance was under the direction of Charles M. Dennis, dean of the conservatory, with Mima Montgomery, soprano; Helene Murry, contralto; Samuel Banks, tenor, and Frank T. Smith, bass. The chorus of 125, accompanied by an orchestra of twenty-five, showed careful training, a vital response to the wishes of the conductor and a beautiful and well balanced tonal mass. The solos were all adequately performed and credit should be given the student orchestra which accompanied the entire performance in professional style.

The A Cappella Choir, another organization of the College of the Pacific, established itself as an artistic choral organization in the presentation of eleven programs of Christmas carols in the various cities of this vicinity. The choir was assisted by Esther Hornaday, harpist, and the audiences were delighted by the beautifully sung carols and the charming harp numbers.

C. M. D.

SAN DIEGO, CAL.

San Diego, Cal., December 26.—The San Diego Oratorio Society, Nino Marcelli, conductor, presented its second event of the season, Handel's Messiah, in two performances at the Spreckels Theater, December 14 and 15, with a chorus of 150 and an orchestra of forty-five. The soloists were Marie Kempley, soprano, Loleta Rowan, contralto, both of San Diego; Victor Edmunds, tenor, and Clifford Lott, bass, of Los Angeles. The work of the chorus was remarkable and praise is due those who have worked so untiringly for this result, particularly to Mr. Marcelli. The orchestra played extremely well considering the small number of rehearsals it was possible to have with it. The soloists did fine work, Mrs. Kempley, Mrs. Rowan and Mr. Edmunds repeating their former successes in Elijah a few months ago. San Diego was glad to hear the beautiful voice and art of Clifford Lott again. He is justly popular in this city.

BRASLAW AT AMPHION CLUB.

Sophie Braslaw was among old friends when she sang for the Amphion Club, December 4, and was greeted uproariously. The enthusiasm grew in the course of the evening and Miss Braslaw was compelled to give encore after encore. Of local interest was Miss Braslaw's singing of a song by a San Diego composer, The Singing Girl of Shan, by Alice Barnette.

LOCAL LIGHT OPERA.

Local light opera enthusiasts have been busy in the last month, performances of Victor Herbert's Sweethearts and Von Suppe's Boccaccio having been given within a few

days of each other. Sweethearts, under the direction of Otto Jeancon, was a tremendous success. Boccaccio, under Laura De Turczynowicz' direction, was a charmingly staged and costumed production.

Ruth St. Denis, with Ted Shawn and the Denishawn Dancers, gave two programs at the Spreckels, under the management of L. E. Behymer, before enthusiastic and appreciative audiences.

The San Diego Conservatory of Music has been sold by its former director, Chesley Mills, to L. A. Lambert, who plans to make it an institution of the finest kind. E. B. B.

PORTLAND, ORE.

Portland, Ore., December 22.—With the baton in the hands of Carl Denton, the Portland Symphony Orchestra (sixty-five) and the Symphony Chorus (200) joined forces at the Public Auditorium on December 17 and presented Sir Arthur Sullivan's cantata, The Golden Legend. Frederick W. Goodrich, organist, was heard in one movement of the cantata. Soloists with the chorus were Jane Burns Albert, soprano; Mrs. Roberto Corruccini, contralto; Ernest Crosby, tenor, and E. Maldwyn Evans, bass. They, as well as the chorus and orchestra, were received with marked favor. The program opened with the ballet-divertissement from Henry VIII, by Saint-Saens.

CECILIA HANSEN

Cecilia Hansen, violinist, under the direction of the Elwyn Concert Bureau, appeared before a large audience at the Public Auditorium on December 15 and was hailed with unmixed joy. Boris Zakharoff's accompaniments contributed to the artistic success of the concert.

NOTES

Celia Cohn, Mrs. H. A. Hampton and Laurens Lawson, violinists, advanced pupils of Henry L. Bettman, were heard at the Woman's Club House, December 21. Their work reflected great credit on Mr. Bettman and the audience gave frequent evidence of its enjoyment. Edgar E. Courson furnished excellent accompaniments.

Francesco Longo, conductor of the Rivoli Theater Orchestra, has resigned that position and will open a piano studio here.

J. R. O.

Mr. Kahn to Mr. Tibbett

Lawrence Tibbett is in receipt of the following letter, a unique tribute which is the result of his recent sensational appearance as Ford in Falstaff at the Metropolitan Opera House:

Dear Mr. Tibbett: Please accept my cordial congratulations on your admirable performance of yesterday. It is a particular gratification to see so gifted and serious a young American artist come into his own by so spontaneous and hearty a public recognition. The occasion was not only a great and well-deserved tribute to yourself, but also an expression of pride in the artistic achievements of an American and a remarkable demonstration of the discerning judgment and the right feeling of the Metropolitan public. I trust and fully believe that your future career will amply vindicate the faith and goodwill which you have won from the patrons, the directors and the management of the Metropolitan Opera.

(Signed) OTTO H. KAHN.

New York Trio to Play Novelty

For the first concert this season of the New York Trio at Aeolian Hall on Monday evening, January 19, an important novelty will be presented in the form of a trio by Miklos Radnai. The music of this prominent young Hungarian composer, who is now professor of music at the Budapest Conservatory, is little known in this country, although his name appears frequently on concert programs in Europe. Other trios to be heard are the trio in G minor, by Schumann, and the trio, op. 1, No. 2, G major, by Beethoven. The personnel of the organization, which is in its sixth season, remains unchanged as follows: Clarence Adler, piano; Louis Edlin, violin, and Cornelius Van Viet, cello.

Divine and Berumen in Joint Recital

Grace Divine, contralto, of the La Forge-Berumen studios, and Ernesto Berumen, pianist, will appear in a joint recital at the Hebrew Educational Alliance of New York on Sunday evening, January 25. Frank La Forge will play for Miss Divine. On January 29, Miss Divine and Mr. Berumen will give a concert at Rockville Center, L. I.

Cecil Arden on Southern Tour

Cecil Arden leaves shortly for a group of concerts in the South, including New Orleans, on January 29, where she will sing Carmen's Dream for the first time.

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ST. LOUIS HAS FORTY-SIXTH ANNUAL MEETING OF M. T. N. A.

Many Fine Papers Read and Lectures Given—Lamond and Ganz Give Piano Recitals—Meetings in Various Branches of Music Held—Galloway Offers Organ Recital—Other Interesting News

St. Louis, Mo., January 2.—A brilliant array of notables in the world of music gathered in St. Louis last week to attend the sessions of the forty-sixth annual meeting of the Music Teachers' National Association. The ball room of Hotel Chase was well filled on Monday morning when Ernest R. Kroeger opened the sessions with an address on What the M. T. N. A. Has Done for Musical Progress in the United States.

MAX MEYER

Max Meyer, professor of psychology at the University of Missouri, followed with a highly informative and entertaining discourse on Quarter-tone Music, Its Possibilities and Its Limitations, which he illustrated with selections played on a harmonium especially designed with twenty-four tones to the octave. Prof. Meyer exhibited two of these instruments, one tuned to a mathematical scale and the other to the tempered scale. The latter was built at the University of Missouri, and is the property of the school. According to Prof. Meyer's remarks on the subject, one gathers that he thinks but little of the potentialities of the quarter-tone, for which he finds six possible uses. Among them are: to unexpectedly raise or lower the pitch; to intrude ambiguity as to which of its nearest half-tone brothers the quarter-tone is related to; increase ornamentation; to cause increased tonal perception and appreciation, and to sharpen the leading notes. These five he casts aside as not of value. The sixth, which gives added tonal coloring, he believes adds something to modern music. A song with quar-

ter-tones, a lyric by Rose Cecil O'Neil, set to music by Prof. Meyer, was sung by Louise Kroeger. This feat, finely accomplished, was the first of its kind on record, at least in this part of the country.

CHRISTIAN A. RUCKMICK

Christian A. Ruckmick, professor of psychology at the University of Iowa, discussed Rhythm and Its Medical Implications, which was followed by a paper on The Rhythmic Tricks of Chopin and Schumann by Walter Goldstein of Newcomb College, New Orleans, La. In the absence of Mr. Goldstein, on account of illness, the paper was read by E. R. Kroeger of St. Louis. Instances of polyrhythmic combinations or contrapuntal rhythms, as they were called, were cited as the bases of bizarre effects by those composers, and it was shown that in many instances the rhythmic outline of certain phrases was determined by the outline of the melodic group.

ORGAN AND CHORAL MUSIC

Charles N. Boyd of the Pittsburgh Musical Institute, acted as chairman of the conference on organ and choral music. The discussions on this subject were led by P. C. Lutkin of the Northwestern University of Evanston, Ill., and Geo. C. Gow of Vassar College. The principal speaker was Rev. James Boyd Cox, D. D., of Trinity Church, St. Louis, his subject being, Congregational Participation in Church Music.

CONFERENCE ON VOICE

The conference on voice, the chairman of which was H. L. Butler of Syracuse University, presented as the principal speaker, Herbert Witherspoon, baritone and president of the National Academy of Singing Teachers. Mr. Witherspoon, during his talk, demonstrated his theories with a number of local vocal students whose voices he diagnosed, and after a few moments' instruction improvement was noted in each case. "You have no right to expect an American throat to produce an Italian, French or German voice," he told his hearers. "Technic can not be separated from expression; technic is not the creator of art—it is the child of art. Art must have been before technic could be. Art is expression; expression is imagination; the content of imagination is form; the medium of form is technic." These were some of the basic principles he laid down, developing them later in relation to voice production in its technical and physiological aspects.

PIANO CONFERENCE

Philip G. Clapp, of the State University of Iowa, was chairman of the piano conference which presented as principal speaker, Alberto Jonas, of New York. Mr. Jonas, speaking on The Making of a Musical Nation, said, "Nowhere are individual efforts on behalf of music so spontaneous and so generous as in America, and nowhere is there a nation that, as a nation, does less for music." Summing up his various points, Mr. Jonas said, "You must pull up the weeds and plant the flowers of music, the lilies of Mozart, the roses of Beethoven, the iris of Chopin, the violets of Schumann and the orchids of Brahms."

STATE MUSIC TEACHERS' ASSOCIATIONS

Mr. Jonas' talk was followed by a conference of State Music Teachers' Associations. Reports from states, discussions of state problems and of possibility of closer affiliation were taken up.

RUDOLPH GANZ GIVES PIANO RECITAL

The entertainment feature of the first day was a piano recital by Rudolph Ganz at the Sheldon Auditorium, presented through the courtesy of the Piano Teachers' Educational Association. Mr. Ganz played excellently and was enthusiastically applauded by his capacity audience.

VARIOUS PAPERS READ

The second day's sessions opened with a paper by Ernest C. Krohn on The Development of the Symphony Orchestra in St. Louis, in which the history of this organization was traced back to its inception, with the attendant successes and vicissitudes noted up to the present time, when the orchestra is now an important factor in the musical world.

MUSIC OF THE BEGGAR'S OPERA IN PRINT 1728-1923 was the subject of a paper read by William Eben Schultz, of Culver-Stockton College at Canton, Mo., and Albert A. Stanley, of Ann Arbor, Mich., discussed The Experiences of a Professor Emeritus in Europe. Good-Butting and Well-Butting was the subject chosen by Leo R. Lewis, professor of music at Tufts College, Mass., and Some Comparative Measures of Intelligence, Musical Capacity and Achievement was discussed by Frank A. Beach of the Kansas State Teachers' College at Emporia.

BUSINESS MEETING

The annual business meeting was held at which reports were read by William Benbow, of Buffalo, N. Y., and Waldo S. Pratt, of Hartford, Conn. Five minute addresses were given by Mrs. Addie Yeagain Hall, chairman for junior clubs, N. F. M. C., and Mrs. Lee Schweiger, president of the Musicians' Fund of America.

CONFERENCE ON COLLEGES AND UNIVERSITIES

Tuesday afternoon sessions began with a conference of the committee on colleges and universities, with H. H. Bellmann, of the Juilliard Musical Foundation of New York, as chairman.

The College and the Creative Artist was the subject of a paper read by Mrs. Edgar Stillman Kelley of Oxford, Ohio, national chairman of the department of music, N. F. M. C.

Methods of Grading Applied to Music Students was explained by Harrison D. LeBaron, of the Ohio Wesleyan University, and two papers on Standardizing Theory Courses in Universities were read by Earl V. Moore of the University School of Music, Ann Arbor, Mich., and James T. Quarles, director of music at the University of Missouri.

Abraham Z. Idelsohn, of Hebrew Union College, Cincinnati, Ohio, in his paper on The Distinguishing Elements in Jewish Folk Music was very interesting. Dr. Idelsohn was a special investigator of Oriental and Jewish music

for the Vienna Royal Academy of Science from 1909 to 1913 and is an eminent authority on the subject.

Dr. Idelsohn illustrated a number of the points in his talk by singing various chants and familiar melodies to show their emanation. "Sharp, pointed rhythms in the Hebrew melodies indicate the penetration of the Jewish mind," he said, "but the folk melodies are synthetic; they do not upset logic nor fret nerves as the work of some of our impetuous and misguided modern Jewish composers do. They evidence a normal and healthy spirit of devout worship and the dominance of logic over sentimentality and sensation."

LAMOND

After Dr. Idelsohn's talk, came a recital by the pianist, Lamond. Lamond's program was shared by the Steinway Duo-Art reproducing piano which played a number of his recordings. The balance of the program, Lamond played in person, prefacing each number with an historical sketch of the composer. His subject was called Personalities of Composers Through Their Music.

CHARLES GALLOWAY OFFERS ORGAN RECITAL

This completing the sessions for the second day, the guests were entertained in the evening at an organ recital given in the new Scottish Rite Cathedral by Charles Galloway of St. Louis, who was assisted by Oliver Smith, tenor, who sang a number of songs by the young St. Louis composer, John Kessler.

FINAL DAY

The final day brought forth Edgar Stillman Kelley, of Oxford, Ohio, who interested the delegates with a scholarly talk on What Is Thematic Development? Some Analogies Between Color Form and Sound was discussed by E. H. Wuerpel, director of the School of Fine Arts, of Washington University, St. Louis, and Lewis S. Salter, professor of music at the University of Oklahoma, chose as his subject Modern Principles of Child Education Applied to Music Teaching. Willen Van De Wall, of the department of public welfare, of Harrisburg, Pa., spoke on Music's Use in Correctional Institutions.

Many humorous features were brought out in William Arms Fisher's paper on Music and the Radio.

The final afternoon was taken up with conferences, one of the Community Music Committee of which Peter W. Dykema, of Columbia University of New York, was chairman, and another of the Public School Music, the chairman of which was Edward B. Birgeog, University of Indiana. At the former conference, William W. Norton, director of community music of Flint, Mich., presented a paper on The History of the City Musician, and the latter was taken part in by Karl W. Gehrkens, of Oberlin University; Hollis Dann, of Harrisburg, Pa.; Arthur Mason, of Louisville, Ky.; Will Earhart, of Pittsburgh, Pa., and Osbourne McConathy, of the Northwestern University at Evanston, Ill.

NEW YEAR'S FROLIC

The final evening's entertainment consisted of a concert of St. Louis composers, and a New Year's frolic at the Artists' Guild. The composers represented on the program were E. R. Kroeger, Dorothy Gaynor Blake, Paul Tietjens, George Vieh, Gerald Tyler, Marguerite Fischel and Rudolph Ganz. The soloists appearing were Michel Gusikoff, Ellis Levy, Jacques Tuchinsky, Max Steindel, Amie Guth Punshon, Gwilyn Miles, Edith Habig, Dorothy Gaynor Blake, Helen Traubel Carpenter and Leo C. Miller.

Mina Dolores Sings at "Y"

Mina Dolores, soprano, was scheduled to give a recital at the Y. M. and Y. W. Hebrew Association, Philadelphia, on January 11.

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Verdi Club Morning Musicale

Quite the best morning musicale given by the Verdi Club, Florence Foster Jenkins, founder and president, was that of January 7, when soprano, tenor, baritone, and piano numbers made up an interesting and varied program. Thelma Thelmar began with One Fine Day (Butterfly), following it with a negro Spiritual. Later she sang He Loved Me (Tschakowsky) with a highly dramatic interpretation, continuing with Farley's The Night Wind (the composer rising to the applause) and Song of the Open (La Forge), and doing this all so well that she received rousing applause; she added the Indian song, Pale Moon. Rafael Diaz, Metropolitan Opera tenor, sent forth three high B flats in the Griselides aria of such quality that he had to add a French song; later on he sang interesting songs (in manuscript) by Marion Fellwell, Del Riego and Bantock, and in all these left a splendid recollection of fine singing. With Miss Thelmar he also gave the duet from Cavalleria Rusticana. Alfred Gandolfi (Chicago Opera) sang the baritone aria from Hamlet and songs by French composers, showing a voice of much warmth and fine resonance; he, too, had to add an encore, from Figaro. A particular feature of the affair was the highly poetic as well as extremely brilliant piano playing of pieces by Chopin by Dr. Melchiorre Mauro-Cottone, chief organist at the Capitol Theater. Later he gave Four Sicilian Impressions (improvised, he having had much practice in this at the Capitol organ) of which The Skies was decidedly futuristic, a Dance having character, and a Poem echoing real atmosphere. Chev. Enrico Bossi was to have played piano compositions of his own, but his continued illness prevented. Beatrice Rafael played accompaniments in fine style.

President Jenkins introduced artists as well as guests of honor, and made announcements in her usual graceful fashion. She alluded to the New Year's supper and dance, the tea and dance of January 3 (Hotel Majestic), and the present delightful affair, all three occurring within a week. Introducing Dr. Mauro-Cottone, she mentioned the reception given by him to organist Bossi, and the many prominent musical people there, and said: "We have a surprise present here; it is this handsome large framed photograph of Dr. Mauro-Cottone seated at the Capitol Theater organ," which was then unveiled amid much applause. She introduced Mrs. Oscar Gemünder as chairman in charge of the program book for the March 27 opera ball. Guests of honor were Mrs. Leonard Hill, president, Criterion; Mrs. Egbert Guernsey Brown, president, Illuminati; Mrs. Harold George Wood, president Theoria; Sergei Klibansky; Mrs. Oscar Gemünder, Edna Moreland, Mr. and Mrs. Romualdo Sapio and Mrs. Louis C. Naisawald.

Mr. Klibansky mentioned tenor Diaz as an example of what may be accomplished by an American boy who has voice, persistence, and brains, and Mr. and Mrs. Romualdo Sapio also said a few words.

Kraft and His Artists Active

Mrs. Leo Hoffmann, an artist pupil of Arthur Kraft, gave a delightful recital before a large host of friends at Mr. Kraft's home in New York City. Her songs were from the old composers as well as composers of today, namely, Handel, Purcell, Brahms, Bohm, La Forge, Deems Taylor and several others. Her voice shows a marked improvement and the study this winter combined with her work last summer at Mr. Kraft's delightful summer colony in northern Michigan (where he conducts a summer class), has brought her voice to the place where she uses it with the utmost ease. Mrs. Hoffmann is appearing in recital and concert many times this winter, having just given a program in Dubuque, Ia. Blanche Fleming is accompanist for Mrs. Hoffmann.

Another pupil of Mr. Kraft who is doing artistic work this winter is Mrs. Joe Coleman, of Cairo, Ill. She also attended Mr. Kraft's classes in Michigan this past summer. She recently gave a program before the Fortnightly Music Club of Cairo, singing songs by Easthope Martin, Hueter, Wood, La Forge and Dun. Laura Halliday, who did Mr. Kraft's accompanying last summer, played for Mrs. Coleman. Quoting from the press: "Mrs. Coleman sang two groups of songs . . . showing the two extremes her voice is capable of and in which her ability measured up to artistically. The penetrating sweetness of her voice was appealing and the artistic manner of her rendition most attractive. In her last number she excelled, as it was rendered with such feeling and sympathy."

Mr. Kraft recently sang three Messiah performances in one week, thus denoting his popularity as an oratorio artist. But not alone in this does Mr. Kraft excel, for he also is well known as a recitalist. It has been said of him: "To hear him is to engage him and after that to re-engage." Mr. Kraft will make a short tour in the South the early part of February and will be in the West the latter part of the month. In May and the early part of June he will go to the Pacific Coast in recital and oratorio. Mr. Kraft's appearances this month will keep him in and around New York.

Gescheidt Studio Musicales

An hour of music at the Adelaide Gescheidt studios on January 7 brought forward excellent artists, beginning and ending with Rozella Ziegler, cellist, who played works by Popper, Schlemüller and Van Goens with beauty of tone and well advanced technique. Elizabeth Dumas showed an excellent voice, style and poise in her Italian and Ameri-

can composers' songs. Frederick Baer shone in sustained and rapid songs, ending with a dramatic fortissimo in the aria from Zaza; his ease of singing and a splendid dramatic climax on high G flat in Der Sieger (Kaun), and his excellent German enunciation all brought him resounding applause, when he added At Twilight, a new song by R. H. Terry, the composer being present and bowing. Della Samoloff, comely young Russian American dramatic soprano, made a splendid effect in the rapid Clavelitos (Valverde), sang with beauty of expression in Do Not Go (Hageman), and displayed her powerful yet expressive voice in the Suicide aria from La Gioconda; her rich low tones were also heard in a Russian lullaby. For all this Betty Schuelein played excellent accompaniments. Mesdames Margaret Sherman and Caroline Moffett served tea and coffee, and the handsome salons were well filled.

The New Dinh Gilly School in London

To those who have ambitions not yet realized and vocal capacities not yet completely trained for the achievement



Photo by Claude Harris, Ltd., London
DINH GILLY,
principal of the Dinh Gilly School of Singing (London).

of big things on the stage or concert platform, the news that M. Dinh Gilly, the noted operatic baritone, has just opened a school of singing in London will present a rare

opportunity and stepping-stone to the desired goal of fame. To be a student of a great master of international fame is one of the hall marks of a really first-class artist, but so far the opportunities to obtain such tuition, in England in particular, have been limited.

Realizing the need, M. Gilly has opened a school of singing in Cavendish Square, which lies just off Oxford Street—one of London's busiest thoroughfares. Here he has a large airy studio where he can give his pupils the fullest training for all kinds of stage work. The lighter side of the profession is also to have special attention, for the maestro is to have the assistance of Margaret Bruce, a former pupil of his own, who will coach students before they go to him, and will also devote her attention to instruction in all kinds of revue and musical comedy work.

Tuition will be given to pupils in French, Italian, German and Russian, while one scholarship a year is also to be awarded, which will take the form of one year's free training. When ambitious singers realize the existence of the school, that moderate fees will be a special feature, also that M. Gilly has already made special arrangements for selected pupils to sing in Paris and Milan, as and when they justify the honor, it is anticipated that its dimensions will gradually have to be increased.

Gutman Pleases Old and Young Alike

Elizabeth Gutman delighted an audience recently in Lancaster, Pa., at the annual Children's Day of the Iris Club. According to the Lancaster New Era, "Her program consisted of four groups of songs especially adapted to an audience of little folks, which she sang in an unusually lovely lyric soprano voice. Particularly pleasing were her dramatic interpretations, and her lullabies were sung exquisitely."

Miss Gutman wore a beautiful Russian costume for her Russian songs and a charming Elizabethan costume for her Shakespearean songs. As a quaint Chinese maid she presented a group of Chinese Mother-Goose rhymes, and for her last group of numbers, much to the delight of the youngsters, she appeared as Mother Goose herself. In reviewing this recital for the Lancaster Sunday News, the critic of that paper stated in part: "Miss Gutman has a voice particularly suited to the character of the songs she gave and a personality exactly adapted to win the hearts of her youthful audience. Not only were the children pleased but the older members of the club had a thoroughly enjoyable afternoon as well."

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Leigh Henry: Some Facts and Opinions

[The following facts will interest MUSICAL COURIER readers, who have, upon frequent occasions, seen the name of Leigh Henry, the British writer and composer, mentioned, or articles quoted from his pen. His opinions upon the nationality of British composers are of especial interest at the present time in view of the large amount of random talk about Anglo-Saxonism that is just now going the rounds.—The Editor.]

Leigh Henry has written a book on musical appreciation for children, which has been endorsed in the most emphatic terms by Sir Richard Terry, Sir James Vossall, Prof. Granville Bantock, Sir Dan Godfrey, Prof. Rootham of Cambridge, Dr. T. Warner Wharton, and many others. It is entitled *Music: What It Means and How to Understand It*, published by Curwen, Ltd., London. In this book he attempts to treat the subject from the substantial side, linking it up with the other arts, and eschewing the stupid anecdotal sort of stuff so often masquerading as "musical appreciation." He takes the child's viewpoint as the most important thing, and decorates the subject with fantasy and analogy, giving as little dry-as-dust matter as possible. The first chapter, probably, sums up the main intent—Feeling, Thinking, and Talking in Sound.

Another book by Mr. Henry bears the title, *Music: Its Growth in Form and Significance*, which is an attempt to trace the inner content and significance of music as human expression from the most primitive forms right up to date, even including Bliss and The Six. It is condensed, and really a prelude to a much larger work which will be out in about six months. Other works are his own biography and a monograph on Stravinsky (the only one authorized by the composer), which is in the press with Chester, Ltd., London. Still another is *Contemporaries*, a collection of articles which appeared for the past five years in *Musical Opinion* (England). These will be out within the next six months.

Mr. Henry is very much interested in the Welsh nationalist musical revival, being the vice-president of the National Music Board of Wales, and which is badly misrepresented by small cliques from England, opposed to the movement, in the American press. The whole of the future arrangements of the National Eisteddfod, which is a most picturesque affair and is of the highest musical interest, has now passed into the hands of the Music Board. There are startling examples of a truly Welsh school of nationalistic music manifest, which will be revealed more and more henceforth. Being the musical editor of the Welsh national daily, which has the largest British circulation outside of the larger London dailies, he naturally has a certain influence in Welsh music apart from the Board, and being the vice-president of the National Society of Welsh Musicians. He is the conductor for the Royal National Eisteddfod of 1926, at Abertawe (Swansea in English), and several of his compositions are scheduled as tests for next year at Pwllheli and at Abertawe, as also for performance, the latter orchestral works based on the Cymric folk-modes and with traditional subjects from Cymric folk-literature, such as the *Mabinogion*. A book of Mr. Henry's dealing with Celtic Influences and Affinities in the History of European Music is nearly complete and will be published next year. As a Celt, with the four races—Welsh, Irish, Scots and Breton—in his immediate forbears, he is naturally an enthusiast on this subject. Incidentally, almost every modern British composer of standing is a Celt or half-Celt—Bax (Irish), Bantock (Scots), Goossens (half-Belgian, half-Irish), Bryan (Irish), Moeran (Irish), Vaughan Williams (Welsh), Gerrard Williams (Welsh), Vaughan Thomas (president of the Board, Welsh), Elgar (half-Celt from the Fringe), McEwan (Scots), Dale (Welsh), Bryceson Treherne (Welsh), Bliss (Cornish origin, American in part), Gatty (Scots), Hamilton Harty (Irish), Agnew (Scots), Humfries (Welsh), Felix White (half-Cornish, half-Welsh origins, although born in London), and in the last generation Hubert Parry (Welsh), and Stanford (Irish), with Sullivan (Irish) and Edward German (actually Edward German Jones Welsh). It leaves virtually only Gustav Holst (Danish father) and Delius (German father), as English composers, apart from Waldo Warner, Bainton, Whittaker, Bridge and Warlock. O'Neill is Irish, Wallace (Scots), Holbrooke (half-Welsh), Rootham (half-Welsh), Malcolm Sargent (Scots), Malcolm Davidson (Scots), and Dame Smyth and Dorothy Howells respectively half-Irish and half-Welsh.

Mr. Henry holds the view that the pure Anglo-Saxon is nowhere in British art or music, and the very characteristics which give the modern British composers anything distinctive are those of a markedly Celtic inspiration.

American Music Optimists Concert

The first concert of the new year, and the thirty-eighth in the eight seasons of the American Music Optimists, was held in the Astor Gallery of the Waldorf-Astoria on January 6. The musical program was an unusually fine one, introducing as its first artist Helen H. Morris, pianist, who rendered two MacDowell numbers, later displaying her excellent musicianship in four shorter selections, two by Mana-Zucca, founder and president of the organization, and including a delightful presentation of Griffes' *The White Peacock*. Clara Deeks, soprano, was heard to advantage in such numbers as *Phyllis Has Such Charming Graces* and *Clara Edwards' Awake, Beloved*, the latter inciting a storm of applause. Genia Fonarova, soprano, was accorded an enthusiastic reception upon her appearance and justified all anticipation with her performance of *Kramer's The Last Hour*, *Goldman's Why?* and *Mana-Zucca's Speak to Me*. The fourth of this quartet of artists was Michel Sciacapio, violinist, who rendered three of his own compositions with fine tonal shading and expressive interpretation, and later played three more composed by himself, meriting the cordial interest displayed in his double role of composer and performer.

Andres De Seguro is acting president of the American Music Optimists.

Hurlbut Artist Wins Success

Paul Haskell, tenor, was soloist at the celebration of the one hundredth anniversary of the founding of the Brooklyn Institute. On this memorable occasion, Dr. Henry Van Dyke was the speaker. Mr. Haskell's vibrant, colorful voice was especially telling in the *Flower Song* from *Carmen*, and brought an enthusiastic response from the huge

audience that filled the auditorium of the Academy of Music. It is rare that one hears so exquisite a pianissimo sung by a tenor with a voice of such dramatic power. Mr. Haskell's work is fast developing under the guidance of Harold Hurlbut, and he is constantly in demand as a soloist. His voice is equally effective in oratorio or concert.

Hofmann to Play at Roosevelt

The appearance of Josef Hofmann, pianist, as one of the featured artists in the series of Roosevelt recitals is arousing a great deal of interest as this will be his only appearance, but one, in New York this season. He will play on February 23 in the last of the four musicales on this course.

These concerts, which are being sponsored by a group of New York women, are for the benefit of the music department at Bryn Mawr and for the City Music League, and are being arranged by Beckhard and Macfarlane, in the Fisk building. The recitals will be held in the ballroom of the Hotel Roosevelt. Other attractions on the course, and the afternoons on which they will appear are: January 16, La Duchesse de Richelieu, soprano, Francis Macmillen, violin, and Le Tenor Masque; January 29, Wanda Landowska, harpsichord, Esther Dale, soprano, and Paul Shirley, viola d'amore; February 10, Jerome Swinford, baritone, the Symphony Players (Sepp Worscher, conductor) and Gloria Gould, danseuse, whose accompaniments will be played by the Players. To these will be added the program by Hofmann on February 23.

Chemet's Handwriting

The following appeared in the London Daily Record recently:

"The Golden Book. Recently I was permitted to see the autograph book which is signed by all the famous people who visit the Gramophone works at Hayes, Middlesex. It is called the Golden Book. I was interested to note that the largest signatures were those of musicians. Thus, Renée Chemet, the French violinist, writes in letters about three inches deep. Possibly the cause of this bold penmanship is that star concert performers are often asked to autograph the concert bills which we see hanging up in the music shops. This demands a big signature if it is to be at all noticeable. The signatures of the Royal Family who have at one time or another visited the Gramophone works are interesting. Queen Mary's is the best. It is underlined with a good curving stroke. The King's has less character in it. Princess Mary's slopes too much. Prince Henry's is almost childish."

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, showing mastery of musical technic, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent before February 1 to Secretary Columbia University, New York City.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

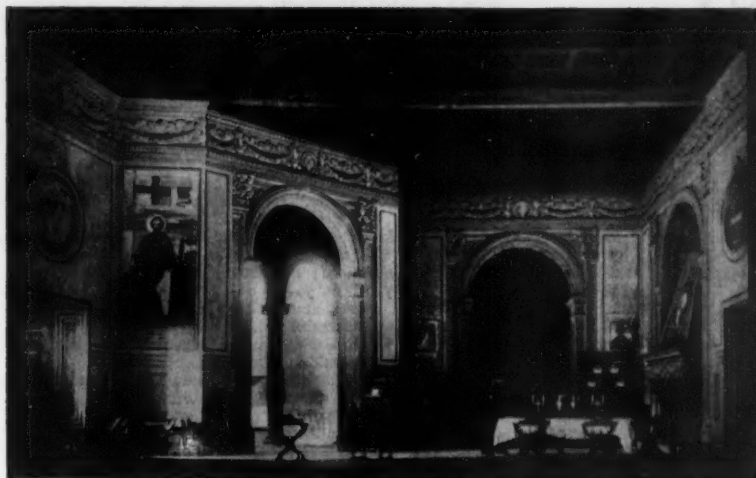
Ohio Federation of Music Clubs—Four \$50 prizes offered to Ohio musicians only, for composition in violin, piano, English song with piano accompaniment, and anthem for a cappella choir of mixed voices. Only unpublished manuscripts accepted. Apply before March 1, to Mrs. Walter Crebs, 71 Oxford Avenue, Dayton, Ohio.

Ithaca Conservatory of Music—Four \$700 scholarships to be awarded on January 19. All may apply. Write Registrar, Ithaca Conservatory of Music, Ithaca, N. Y.

Walter Damrosch Fellowship—\$1000 a year for three years with additional \$1000 traveling expenses; studio privilege and residence at American Academy in Rome, open to unmarried American men. Candidates must file, before April 1, two compositions, one for orchestra alone or with solo instrument; the other an ensemble combination. No short pieces accepted. For information and blanks address Roscoe Guernsey, Executive Secretary of American Academy in Rome, 101 Park Avenue, New York City.

People's Choral Union of Boston—\$100 for part song, mixed voices, with piano accompaniment. Composer must use nom de plume, placing real name in sealed envelope, before May 1, to Prof. John P. Marshall, Boston University, Boston, Mass.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.



LA SCALA STAGE SETTINGS FOR LA CENA DELLE BEFFE.

The success of the new Giordano opera, produced for the first time anywhere at La Scala, Milan, on December 20, has already been reported by cable to the MUSICAL COURIER. The book by Sem Benelli, is from his play of the same name, which won great success in New York in its English version, known as *The Jest*. The photographs show the settings of (1) the first act and (2) the third act. (See story on page 5.)

NEW YORK CONCERTS

(Continued from page 33)

song, The Government Clerk. Particularly appreciated by the audience were Mephisto's Song of the Flea, The Two Grenadiers (Schumann) and the inevitable Volga Boatmen's Song. His ability to convey the varied moods and meanings and his rich tones, superbly controlled, held his hearers spellbound to the end of the program, and it seemed as though no end of encores would satisfy them.

Abraham Sopkin, violinist, furnished two groups of solos, playing with smooth, agreeable tone and ease of execution. Max Rabinovitch ably accompanied Chaliapin, besides playing a group of piano solos.

New York Philharmonic

The second appearance of Wilhelm Furtwängler as guest conductor with the Philharmonic Orchestra at Carnegie Hall on Sunday afternoon, January 11, only served to confirm and strengthen the marked impression made on his first appearance a week before. From the standpoint of pure, disinterested leadership of the orchestra for the sake of the music which it is playing, Furtwängler is the most interesting figure who has come here in years. He is German, very German indeed, in his traditions, but it is the very best type of German tradition and there is no better tradition when it comes to the interpretation of German music.

The program Sunday afternoon was all German—Der Freischütz overture, the Seventh Beethoven symphony, and two Wagner excerpts, the Prelude and Liebestod from Tristan and Isolde and the Prelude to the Meistersinger. Der Freischütz was finely romantic without being sentimental. The Beethoven was read in the best spirit of its composer. Furtwängler was as true to the older master as to Johannes Brahms in the notable performance of the latter's first symphony a week ago. The two Wagner numbers glowed with color. His earlier training in the opera house was obvious.

Furtwängler is evidently one of those conductors who do the best part of their work at rehearsals. He is energetic on the platform at a concert, but there is no dancing about or posturing. Nevertheless, he attains splendid technical results. Particularly in the Beethoven symphony there was a careful balancing of wood and strings which made quite a different effect from that most conductors attain in Beethoven. Another thing, the Philharmonic men played with an interest in and enthusiasm for the music, which, as a rule, is noticeably missing. There is no doubt as to their attitude toward the visiting conductor. They were as hearty in applause as the audience, which is saying a good deal.

Elena Barberi

Elena Barberi, youthful and charming Italian-American pianist, completed her ambitious series of three Aeolian Hall recitals on Sunday evening. She played a Gavotte by Bach-Saint-Saëns, Capriccio by Scarlatti, the Moonlight Sonata, a Chopin group, and pieces by Brahms, Moszkowski, Rota, Dohnanyi and Liszt. In all of these, as in the many pieces played on the other programs of this series of recitals, Miss Barberi proved herself to be a pianist of unusual attainments, possessed of fine facility and power, and musicianship of a most decided order. The observer must report that this quality of musicianship, or musical instinct, stands out above all other qualities in Miss Barberi's performance. In other words, what she is herself rather than what she has learned is what gives her her chief charm. She is just naturally musical. Such delicacies of nuance and phrasing could never be taught even by a first rate teacher; they could never be successfully accomplished by imitation; they must be felt by the player. And the fact that they are felt by Miss Barberi, and put into her playing, even when the music is of the technically difficult sort, indicates that this young artist, if she persists, will enjoy a large and successful career. Let it not be supposed that these matters of phrasing and nuance are insignificant or are only appreciated by the critics! They are the very soul of piano playing. The difference between the appeal to the audience of an artist like this, who speaks a language known to her with perfect native ease, and one who is struggling with an acquired foreign tongue, is the difference between the animate and the inanimate. For this reason Miss Barberi's playing is delightful. It would be more so if she would include on her programs a few works of the masters of modern Italy.

Alexander Brailowsky

In an all-Chopin program, Alexander Brailowsky's Carnegie Hall matinee audience were given a great treat by that artist. He was inspired by his material and put a won-

derful wealth of heart, soul, poetry, musicianship, and superb technical mastery into his performances.

The program was made up of etudes, mazurkas, vales, ballades, nocturnes, etc.

Brailowsky's listeners gave him a tremendous ovation and made him play numerous encores.

MILAN

(Continued from page 5)

fourth, twenty minutes. The opera started at nine o'clock, and there were intermissions of about thirty-five minutes between each act in order to make the performance end precisely at midnight, the earliest that any of the La Scala performances finish.

In the cast were Hipolito Lazaro as Gianetto, Malespini as Benvenuto, Franci as Neri Chiaramantesi, Emilio Venturini as Gabriello Chiaramantesi, Fernando Autori as Il Tornaquinci, Giuseppe Menni as Il Calandra, Aristide Baracchi as Fazio, Francesco Dominici as Il Trinca, Ernesto Badini as Il Dottore, Palmiro Domenichetti as Lapo, Alfredo Tedeschi as Un Cantore (interno), Carmen Melis as Ginevra, Cesarina Valobra as Lisabetta, Cesira Ferrari as Laldomine, Lina Lanza as Fiammetta, and Gina Pedroni as Cinta. Arturo Toscanini conducted.

LAZARO WINS GREAT SUCCESS

Lazaro's interpretation of Gianetto showed great dramatic temperament. His powerful voice is well suited to the dif-

cult role. After his singing of the narrative in the first act, which was warm and expressive, his phrasing also being exceptionally good, his recitation was more than enthusiastic. The applause was deafening in open scene. In the love duet of the second act his interpretation was admirable, his voice showing to great advantage in the melodious music. Throughout the opera he proved himself to be an artist of exceptional ability. Carmen Melis, as Ginevra, was a joy to look upon; she is an artist of elegance and great intelligence, possesses a voice of brilliant quality and uses it with much ability. The role of Neri is well suited to the powerful vocal organ of Franci. He added another success to those he has already won at La Scala. Badini, in the brief role of Il Dottore, gave an astonishing interpretation, and was, as usual, vocally excellent. The minor roles were all well drilled and added much to round out the well balanced performance. Toscanini, who never disappoints, gave a wonderful reading of the score, which assured the success of the opera. The scenery, by Grandi and Magnoni, was effective. The costumes by Caramba were extremely beautiful. There were twenty-four curtain calls for the artists, composer and maestro—six after the first act, six after the second, five after the third act, and seven after the final curtain.

YOUNG AMERICAN TO SING

The Teatro Carcano will reopen its Carnival season December 23, presenting Traviata, with Robert Steele in the role of Germont, a young American baritone who will sing for the first time in Milan. ANTONIO BASSI.



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"Reformer in Teaching of Vocal Art," St. Petersburg, Fla.

To have a voice and to have none are surely contrasts, traceable to the general constitution and individual qualities of all the muscles and organs which are the producers of capacity and power of a voice. (It means the quality of the whole voice apparatus.)

Not only the well and specially developed vocal chords or Hyo-glossus muscle—as so many believe—are the basic secret or solely fundamental requirements of vocal power and beauty. It is much more the state of the vital organs, muscles, fibers, glands and lymphatic vessels (all soft parts of the organism), the structure of the bones of the face, which are of great importance for the singer. And how invaluable are free aerial passages of the throat, as well as an elastic function of contraction and expansion of the throat muscles! It is the knowledge of the individual and characteristic quality of the whole voice apparatus which builds up the future and fortune of the singer.

It is an absolute mistake when the teacher believes that he can cultivate or develop a voice with the use of only certain vowels, which generally are O or OO with the low position of the larynx or an open vowel as for instance the open "AH"; or, as so many assume, that with years of training the voice for piano and pianissimo will be especially beneficial for the vocal apparatus. Still a greater fault is the entire neglect of the vowels E and A, with their bright and cheerful nature. (Many shun those vowels when practicing in higher keys without knowing that they will be punished for this, later on, just when they practice in the high key.) This means a true hindrance for the development of voice and can by no means be recommended. A singing voice has to be cultivated and refined in the register of all the vowels, and all vowels have to be placed properly in the resonance—that is to say, all three resonances, chest, nasal bones and head, must unite in the main or one register, the resonance-mask of the singer. (Choane nasal and frontal cavities.) For this purpose the aerial passages have to be free, free of congestions and accumulations of morbid matter, so that the muscular fibers, all tissues and parts work harmoniously like one complete instrument. As an example, in the normal human hand one finger sustains the other for highest efficiency. To insist upon using only one certain muscle or part of the vocal instrument would be like using only one finger of the hand, with the result that the other fingers would become numb and sluggish.

In my opinion, each person who is not deaf, dumb or stupid, has the capacity to obtain the development of a voice—even out of an apparent "nothing"—to a certain limit, of course, this limit depending upon the aforementioned qualities in stocks. I do not mean that everybody can become a Caruso or Jeritza, but it is a matter of fact that thousands of voices could be improved and many developed for society use and chorus singing; and persons with a strong and healthy constitution may even derive marvelous results if they take up the practice of my psycho-physiological Vowel Type Breathing, a system with inner orthopaedic effects which infallibly brings the desired benefits and results.

It is, indeed, an amazing truth how many voices with natural developed capacity and power are held in chains because of an absolute lack of knowledge of the whole voice and breathing apparatus. Especially the neglect or ignorance of the latter, produces severe sins in singing. (How many wrong breathing methods!) How many vocal teachers pay very little or even no attention at all to the technic of breathing, which is such an essential factor for voice development and proper placement of tone? The technic of breathing has to be developed individually, not in a schematic way as is usually done. It is by no means sufficient to concentrate only upon a schematic development of tone after certain scales and notes, as for instance, do, re, me, fa . . . or with any other musical motive, just as if the human voice and vocal organs would only be such a musical instrument as a horn or piano with which you can replace immediately any wrong parts ad libitum. Therefore it is an absolute fault to compare the human voice with any kind of an instrument. There is a whole register of psycho-physiological actions playing before we hear the tone, according to the acoustic laws of Helmholtz. This again depends on the psychological qualities of the singer. The tone of the human voice is obtained without any means or help (as it is the case with all instruments); it is the direct organ of producing, with artistic and vivid intentions, flowing rich from the source of an inspired soul, emanating life and sentiment as no instrument is capable of.

Hence, it is very much to be desired that every singer who wishes to devote his energy continually and successfully to the art of singing should be determined to listen and try to examine the wonders of his vocal apparatus that he may be able to give an explanation for each single aspiration and placement of tone coming out of his throat. If he notices any obstructions he should know how to treat and overcome them with a consciously controlled breath. This

is far more important than the use of drugs or the performing of severe operations. The welfare of the singer lies in his own organism and his knowledge of handling it.

There are doubtless many vocal teachers who endeavor to teach breathing mechanically, just to a certain degree, according to their best knowledge. This may perhaps be sufficient for naturally well built throats and musical persons who are easily able to follow the commands of their teachers. But this kind of breathing is entirely insufficient if the teacher puts no stress whatever upon the idea of inspiration by means of an individually formed, free and deep expiration. The vocal student should be able to increase the capacity of expiration without special effort—not to speak of force—with a relaxed body, in order that a better and more powerful inspiration may follow naturally and instinctively. If we pay more attention to a positive exhalation the lungs in their passive state react so much easier. Only empty bottles can be refilled!

Human sounds, speech and song, are solely produced through the process of exhalation, and it is only the last phase of it which makes the tone audible to our ears. The tone of singing is merely an uninterrupted chain of exhalation—waves which receive different forms of vibration through the organs of speech, while the inhaled air by means of elastic pressure of the exhaled air is transmitted over the stretched vocal chords to the resonance-mask (choane, nasal and frontal cavities) of the singer. There is a lot of talking about this resonance-mask, but how few singers are able to reach it freely? Here lies the secret of the singer, how he can produce soft and well sounding tones with each single aspiration, and how he can make his vocal muscles more and more elastic. The more elasticity in the vital organs the better their condition to support the process of breathing which results in an increased power of suction and tension, thus giving the desired, really ennobled and fascinating sounds.

The secret, and at the same time the all important factor, for a good singing voice depends on the qualitative condition of the inner or submucous membrane, as well as on the structure and condition of the mucous membrane covering the larynx. And especially does it depend on the high quality of the membrane covering the inner exit of the vocal chords—all the way upward—including the hard and soft palate, naso pharynx (frontal sinuses), the inside walls of the frontal bone which is the real inside mask of the singer, where his stream of expiration should flow and radiate unobstructed.

In these channels play the three plicae (1. plicae aryepiglottis; 2. plicae apiglottica-pharyngea; 3. plicae pharyngeo-nasaliseine), a very important role for the stream of breath and the placement of tone. For these channels nature has furnished the very finest fibers in order to receive and absorb easily the breath to affect resonance. The formation of the lips, their tension and elasticity, as well as that of the M. buccinatoris (muscle of the cheek) are a very important part in the correct production of vowels and are dependent on the elasticity of the three plicae (folds of mucous membrane). It is to be regretted that these advantages are seldom a natural inheritance; most singers lack this natural and normal elasticity of the tissues and mucous membrane in many places of the larynx and vocal organs. To this we trace a lack of freedom in the use of the voice. The remedy is to be found in individual Vowel Type Breathing that reaches directly the hardened and ossified parts—produces an inner vibratory massage with hyperaemia (more blood) that assures increased elasticity and freedom of the entire vocal apparatus. Thus the singer will be enabled to place the voice and tone consciously with ease. For the sensitive singer with the real artistic feeling always must notice when the placement of the tone is a proper one. (That means that he is able to place each tone with absolute certainty.) It should really be an elastic suction and tension from the fibers of the muscles all the way upward, along the above mentioned three plicae toward the nasal and frontal bones, as well as the edges of the wedge bones.

This tension which produces the real concentrated sound, that means the vocal attack of the tone is positively felt, (not a bene, if the singer does not split his expiration) or by a false use of muscle concentration, never has the capacity to obtain the correct, infallible attack of the tone. The meaning of a harmonious function of the whole vocal organism is only obvious for the individual who has been able to awaken and enliven his formerly fallow and inelastic tissue by using the system of Vowel Type Breathing. Because, only a cleansed unfolded tissue of the muscle fibers with an ability for the necessary suction and tension (contraction and relaxation) brings along the eagerly desired elastic and well balanced singing voice.

O, if only singers would realize how many parts of their tissues are soundly asleep in their vocal apparatus even during its activity and therefore, never have been able to pro-

duce a sounding vibration. And what a lack of this uncultivated, lifeless tissue means not only for the voice but also for the whole body!

I should like to say something about the truth and the cause of the so called sudden loss of a voice. In my opinion there is no such loss existing for the sensitive, intelligent singer who possesses the ability to attune the doses of breathing correctly and control them consciously.

The singer with knowledge only sees in such a critical condition a temporary crisis of the voice apparatus which is only extended over the dead region of the resonance. You cannot fool Nature. Just in such a condition she commands a thorough cleansing from the catarrhal state and charge in which the dull resonance happens to be. It is a call of Nature to induce the singer to self-communion for his inward culture. If he understands how to unfold the inner elasticity of the power of tension that longs for release, with the technic of breathing, he will learn to perform true miracles. The result will be that the voice by and by grows into the highest brilliancy, never reached before—far above all expectations.

It truly is a pity that the most famous stars generally use their vocal apparatus unconsciously on account of the natural favorable condition of the same. The celebrated Adelina Patti used to answer, when asked something about her brilliant voice or her occasional indisposition: "Non so" (I don't know). As long as Mother Nature favors those stars with fortune, they fascinate their audience with their brilliancy; but the same audience is a merciless judge when noticing the least deficiency in the sounds of the voice, without the slightest knowledge what this means for the singer—and without caring to know (I have paid—I want to derive the benefit out of it). If those defects are showing up more and more—and sometimes they do rapidly—the singer becomes always more discouraged, nervous, loses his head, and then surely his voice. This inability, caused mostly by ignorance, is often the reason that singers endowed with divine grace and natural gifts become dumb forever, prematurely, which is similar with a violent death of their voices. What about the phenomenal baritone Bertram? Abandoned and forsaken by all his admirers and enthusiasts, driven to despair, he hanged himself in Bayreuth. Such an event is absolutely unnecessary. I certainly will never comprehend that Caruso tried to find his luck in several operations on his vocal chords and how a singer like him, with that brilliantly sounding and vibrating organism, could die from pneumonia and pleurisy! One of the contrary cases was the world famous basso, Beck, from whom we know that he reached the climax of his fame only in his later years; and from him it is reputed that he possessed the real wisdom in handling his breath and vocal organs. Other specimens of such a thorough knowledge are: Hermann Winkelmann, who sang still in his late fifties, in spite of having been mostly a Wagnerian singer during the time of his splendid career; Wachtel, Lilli Lehmann, etc.

Mme. Jeritza is a woman endowed with such divine grace and natural gifts for vocal art. I had the pleasure to hear her in Bruenn (once Austria, now Czechoslovakia) many years ago, as a member of the chorus, and her teacher, Auspitzer, was also my friend and teacher. Already during this period of her activity I could perfectly analyze her vocal organs and foresee her splendid career without her slightest knowledge. Even at that time she fascinated her audience and the whole city talked of her brilliant, wonderful voice. I do not think that she then had any idea of her position being the prima donna of the two most famous operas in the world, Vienna and New York. She is a splendid specimen of a singer with the most wonderfully developed organs and muscles, as well as bodily structure, destined for art. But—not every singer on the stage or student of vocal art has the luck and disposition of such natural gifts. Many of them have to study and work hard, year after year, before they reach the top of the mountain called "Triumph and Fame."

One word more about ruined voices! They are often a cause of wrong and harmful expiration, and the singer should perfectly understand how to train his voice by a conscious and individually formed vowel breathing. This will enable him to overcome any troubles that may occur, by means of the Special Breathing Types which produce an inner vibratory massage, nourishing the blood, vocal organs and air passages with oxygen (life). Through this inner vibratory massage mucous membranes and fibers which are in a catarrhal condition are forced into a reaction and bring about an increased glandular secretion, thus getting freed of all morbid matter, accumulations of mucous, etc.

Through a systematic and regular practice of vowel type breathing many operations on the vocal organs become unnecessary. Many defects of vocal chords, tonsils, even polyps, may be cured through the massage of this breathing. Whilst being a singer, I myself, had to fight severe inner malformations which a foremost Vienna throat specialist diagnosed as a "polyp in the lower part of the right vocal chord." He wanted to perform an operation. I refused, knowing that I would be able to cure it with one of my special combined vowel breathing exercises. So it was. After the faithful practice of some months I had become rid of this trouble, to the amazement of the physicians. But not only in my own case was the surprising result obtained; also several other singers and lecturers were cured by using my Vowel Type Breathing System, proving its infallible efficiency in a comparatively short time.

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GRAND RAPIDS SYMPHONY SOCIETY IS ORGANIZED

Fifty Citizens Unite to Back Orchestra Concerts—White and Salvi, Anna Case and Letz Quartet Enjoyed—Other News

Grand Rapids, Mich., January 2.—One of the most significant moves for the future of music in this city was made on December 12 when a group of fifty public-spirited citizens, representative of the art, literary and business interests, met in the St. Cecilia building and organized the Grand Rapids Symphony Society. Its object is to awaken public interest in the concerts of the Grand Rapids Symphony Orchestra and to arrange for financial assistance if necessary. The meeting was called by Mrs. Huntley Russell, president of the St. Cecilia Society.

At a second meeting held on December 19, a constitution was suggested and the following board of directors was elected: W. A. Jack, Mrs. Huntley Russell, Mrs. Frederick P. Wilcox, A. P. Johnson, C. S. Dexter, Emory L. Gallup, F. W. Wurzburg, Charles J. Kindel, Howard Baxter, B. S. Warren, Mrs. Noyes Avery, Mrs. C. B. Newcomb, Dr. Henry J. Vanden Berge, Rev. Charles E. Jackson, Rev. A. W. Wishart, W. A. Greeson, Glenn C. Bainum, Leroy Harrington, Mrs. William F. McKnight, Mrs. Walter Winchester and Helen Baker Rowe. From these directors the officers will be chosen. The orchestra now numbers sixty-five, under the directorship of Karl Wecker, and is planning several concerts for the season of 1925.

RODERICK WHITE AND ALBERTO SALVI

For its third concert of the season, the Mary Free Bed Guild presented Roderick White, Grand Rapids' own violinist, and Alberto Salvi, harpist, in a joint recital in Powers' Theater on December 5. Mr. Salvi found favor with the audience in three interesting groups, of which Debussy's Gardens in the Rain and Am Meer and his own arrangement of the Louis XVI Minuet deserve especial mention. Mr. White received a warm welcome from his many friends, as well as much applause for his excellent renditions. His warmth and breadth of tone, as well as his poise and facility in the lighter passages, were qualities in his playing especially admired. His program included several of his own arrangements. Ferdinand Warner was at the piano for Mr. White. He played also for The Friends of Art at the Hackley Art Gallery in Muskegon on November 30, at Olivet College on December 3, and at the Ferris Institute in Big Rapids on December 12. He was accompanied in these three concerts by Helen Baker Rowe.

Mr. White left for New York to fill a number of engagements and will return the latter part of January for several concerts in Michigan.

ANNA CASE

Anna Case, soprano, gave a song recital in the Armory on November 28, under the auspices of the Armory Extension Association. She sang with charm and sincerity and was enthusiastically applauded. Her accompanist was Eduard Gendron.

LETZ QUARTET

The St. Cecilia Society has had several meetings, among them an artist recital by the Letz Quartet on November 28. The personnel of the quartet is Hans Letz, first violin; Edwin Bachmann, second violin; William Schubert, viola, and Horace Britt, cello. They gave great enjoyment with an artistic and finished performance. All violin and cello students in the city were admitted to the recital free of charge. Cornelia Hopkins was chairman of the day.

NOTES

On December 12 a program of Russian music was given by the following members of the St. Cecilia Society: Mrs. Ernest Prange, soprano; Mrs. Paul Kemper, contralto; Mrs. Walter Clark and Hazel McEachron, pianist; Constance Duin, violinist, and Josephine Warren and Marjorie Foote, dancers. An article on Modern Russian Music, written by Mrs. F. Dunbar Robertson, was read by Mrs. F. M. Davis. The accompanists were Mrs. Raymond H. MacLeod, Olive Tuller and Edith van Brook, and the chairman of the day was Mrs. Rolland Dorman.

A program of Christmas music was given on December 19 by Mrs. C. Harley Bertsch, harpist; ten boys from St. Mark's Choir who sang Christmas carols led by Harold Tower, choirmaster; and the choir of Westminster Presbyterian Church, consisting of Mrs. Reuben Maurits, soprano; Mrs. Frances Morton Crume, contralto; Peter Smits, tenor; H. Fred Collins, bass, and Mrs. William H. Loomis, organist and director. Mrs. Bertsch played two numbers, The Squirrel and By the Brook, by a former Grand Rapids woman, Helena Stone Torgersen, now residing in Chicago. The chairman of the day was Emma L. Schneider.

The Musical Extension Committee of the St. Cecilia Society, with Mrs. J. C. Shinkman as general chairman, has been active, programs having been given at Sunshine Hospital for the Association of the Blind, at the Home of the Good Shepherd, the Kent County Infirmary, the Clarke Memorial Home, the Juvenile Home and the Soldiers' Home. This committee also had charge of the 2,500 carolers who sang all over the city on December 22. A musicale and tea was given for the 250 chaperones who accompanied the children, the program being given by Evelyn Nieboer, pianist; Mrs. Bert Segar, soprano; Constance Duin, violinist, and Mrs. Russell Cole and Olive Tuller, accompanists.

Handel's Messiah was given its fifth annual performance at First M. E. Church on December 18 by the Calvin College Choral Club of 100, under the direction of Seymour Swets. The chorus was well-balanced and showed the results of careful practice. The solo parts were well sung by Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; Tudor Lanius, tenor, and Joseph Hummel, bass. The piano score was played by Helen Baker Rowe. The officers of the organization are Ben Euwema, president; Rens Hooker, vice-president and manager; Johanna Brink,

secretary; H. T. Swets, treasurer, and Rev. J. J. Hiemenga, faculty manager.

The Holland Male Chorus Excelsior, sixty voices trained by William van Gemert, gave its annual concert on December 4 in Central High School auditorium. The eight choruses were admirably rendered, with good shading and interpretation and pleasing tone quality. Among them were four in the Holland language by Fred Roeske and G. A. Heinze, one of the latter, De Bede, having a baritone solo which was sung by Anton Batenburg. The chorus sang also St. Brandan by J. Francis Campbell, conductor of the Schubert Club of this city. Harold Tower, accompanist for the Schubert Club, was at the piano for this number, and the baritone solo was sung by I. J. Williamson. Assisting soloists were Karl Wecker, violinist, accompanied by Helen Baker Rowe; Andrew J. Sessink, tenor, accompanied by Walter Blodgett; and Nick Woltjer who played on the marimbaphone. The chorus sang recently in Kalamazoo and Holland.

The annual concert of Christmas music by the Teachers' Chorus, Glenn C. Bainum conducting, was given on December 19 and repeated on December 21 in First M. E. Church. Incidental solos were sung by Caroline A. French, soprano; M. Ethel Carlyle, alto, and Tudor Lanius, tenor. Olive Tuller played beautiful accompaniments.

A concert was given on November 28 in Central High School auditorium by the Van Wyck Instrumental Quartet, consisting of Ruth, Loren, Rolland and Paul van Wyck. They were assisted by Mrs. J. A. Michaelson, soprano, with Helen Baker Rowe at the piano, and Ruth Morrison, reader.

Walter Blodgett, assistant organist at St. Mark's Pro-Cathedral, gave two concerts on November 30 and December 14. At his first recital he gave a musicianly reading of Widor's fifth symphony. He was assisted by Abram Hazenburger, bass. At his second concert a group of Bach compositions were especially well done. Mr. Blodgett, with the assistance of Mr. Hazenburger, will have charge of the organ and choir during a six months' absence abroad of Mr. Tower. On December 7 the cantata, The Story of Christmas, by H. A. Mathews, was sung by the choir, assisted by Mrs. Michaelson, Mr. Hazenburger and Mr. Sessink. On December 21 a carol and organ concert was given, both of these under Mr. Tower's direction. He also dedicated the new organ in Burton Heights M. E. Church and gave an organ recital in Calvary Reformed Church on November 14.

Calvin Glee Club, Seymour Swets, director, and Leonard Greenway, accompanist, gave a concert on December 5 in Central High School auditorium. Mr. Swets also sang several solos accompanied by Hila vanden Bosch. Others taking part were Milo de Vries, Cornelius Bos, Albert van Eerden, Alida Vanden Berge, Fred Ten Hoor, Jeanette Meeter, Richard Rienstra and Henry Brunsting.

The cantata, Zion, was given on December 15 by the Choral Society of Grandville Avenue Christian Reformed Church. John Eikenhout is director; R. Muller, president, and Margaret Struiker, accompanist of the society.

The Choral Club of Franklin Christian Reformed Church gave a Christmas cantata on December 15, under the di-

rection of A. A. Vogelsang. The president is H. van Ham, and the accompanist is Jacob Bolt.

At the Eastern Avenue Christian Reformed Church the cantata, The World's Redeemer, was given on December 19 by the Choral Club of which M. van Duzen is the conductor and John Ryskamp accompanist.

The first public appearance of the new vested choir of Fountain St. Baptist Church took place on December 14. The choir, numbering forty-six mixed voices, is led by Emory L. Gallup, organist and director of music, and under his efficient leadership is a decided addition to the musical activities of the city.

The Cathedral Choir of Chicago pleased a large audience in the first of a series of four concerts at Trinity Community Church on November 25. The choir consists of eight voices with Ellsworth Gilbert, bass, directing, and Thelma Marty Gilbert, accompanying.

The Boston Grand Opera Company, with Hazel Eden, soprano; Ruth Betznel, contralto; William Mitchell, tenor; Rufus Northaway, baritone, and Bertram Goltra, bass, gave five performances at Powers' Theater on November 2, 3, 4, 5, and 6. Operas presented were Balfe's Bohemian Girl and Verdi's Il Trovatore.

An informal musicale was given for 150 active and associate members of the Schubert Club on December 17 at the Pantlind Hotel. The newly elected president, Charles G. Watkins, was in charge and J. Francis Campbell, musical director of the club, led group and club singing. Nathan Leavitt was much applauded for several violin numbers.

Liza Lehmann's In a Persian Garden was given on November 29 by Mrs. J. A. Michaelson, soprano; Mrs. Loren J. Staples, contralto; William J. Fenton, tenor, and Thomas Heines, baritone. At the piano was Mrs. Joseph Putnam.

The Grand Rapids Conservatory of Music presented the following pupils in recital on December 2 in the St. Cecilia auditorium: Nan Crawford, Gertrude Fish, Lucile Kowalski, Margaret Toot, Jerome McCarthy, Ruth Morrison and Doris Sprague. Mrs. William H. Loomis gave a short talk on Musical Appreciation. Julia Krapp played the accompaniments.

On December 6, seventeen piano pupils of Bertha Seekell, one of the conservatory teachers, gave a recital at her home.

Carl Andersch, pianist, presented the following pupils in recital on November 23 in the Porter Block studio: Sylvia Dreisen, Fannie Vanden Berge, Elsie Lindgren, Nettie Levin, (Continued on page 50)

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CHICAGO HEARS A HOST OF VISITING ARTISTS

Elena Gerhardt and George Lieblich Close the Kinsolving Musical Mornings—Sa Gorsky in Concert—Edmund Vichnin's Debut—Mark Oster Recovers—Muhlmann Opera School Activities—College, Conservatory and Studio Notes
—News Items of Interest

Chicago, January 10.—There were many concerts given during the week by local and visiting artists. As a matter of record, it may be mentioned that Helen Hedges, soprano, was heard at the Blackstone Theater; Katharine Foss, mezzo-soprano, gave a recital at the Playhouse, under Rachel Bussey Kinsolving's management, and the Chicago String Quartet appeared under the same management at the Cordon Club, all on Sunday afternoon. Elena Gerhardt, soprano, and George Lieblich, pianist, furnished the program for the last Kinsolving Musical at the Blackstone on Tuesday morning; in the evening Leo Sowerby, the young American composer, rendered a program of his own works with the assistance of Anna Burmeister, soprano, and Alfred Wallenstein, cellist, at Orchestra Hall foyer, and Edmund Vichnin, pianist, appeared in piano recital at Kimball Hall under the management of Harry and Arthur Culbertson.

THE KINSOLVING MUSICAL MORNINGS

Elena Gerhardt, mezzo-soprano, and George Lieblich, pianist, had the honor of closing the Kinsolving Musical Mornings for the present season, in the Crystal Ballroom of the Blackstone Hotel, on Tuesday, January 6. Both artists are too well known to make an extensive report necessary here. The singer was well supported by Betsy Culp at the piano and the affair terminated auspiciously, as both artists were much feted by the elite on hand.

SA GORSKY IN CONCERT

Prof. Sa Gorsky gave a successful concert at Humboldt Boulevard Temple on December 28. In a program made up of the classics, Prof. Gorsky proved himself the possessor of a fine baritone voice and was compelled to add several extra numbers, so pleased were his listeners. On the same program a well trained choir, under Prof. Gorsky's direction, sang a group of his compositions and Anastasha Rabinoff, dramatic soprano, an artist-pupil of Bella Gorsky, sang several operatic arias and won the full approval of the listeners. She, too, was recalled several times and was

compelled to add encores. Others appearing were Zinaida Jollson, pianist, and Eugene Addison, violinist. Prof. and Mme. Gorsky are establishing a name for themselves among the leading teachers here.

EDMUND VICHNIN'S DEBUT

Edmund Vichnin registered a successful debut at Kimball Hall and won a host of admirers on Tuesday evening. In a taxing program the young pianist disclosed brilliant technic, musical intelligence, style and coordination of hands and brains, all of which go for piano playing of high order. It was just this that Vichnin delivered in the Bach-Busoni Chaconne and the Chopin B minor sonata and justly deserved the unbounded enthusiasm of his listeners. It would be interesting to hear this young artist often.

EDWARD COLLINS IN HIGHLAND PARK

Edward Collins, American pianist and composer, gave a recital for the Civic Music Association in Highland Park on Sunday afternoon, January 11, with Jacques Gordon, violinist, and Alfred Wallenstein, cellist.

BEULAH ROSINE IN DEMAND

A busy young cellist is Beulah Rosine, who has played the following dates during the past month: December 5, Douglas Park Auditorium with Schubert Trio; 7, artist series of Cicero Conservatory of Music; 10, Church of Peace; 13, Granada Hotel; 21, Zeisler Club; 28, Auditorium Theater; 29, Sherwin Hotel; 30, Chicago Woman's Club with Schubert Trio; January 1, private musicale at Geneva (Ill.) with the Schubert Trio; 2, Arche Club and Douglas Park Auditorium with the Schubert Trio. Other January engagements include: January 11, a concert at the Morgan Park Methodist Church; 12, Catholic Woman's Club; 16, Douglas Park Auditorium, and, 24, Catholic Woman's Club of Edgewater.

CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College gave a concert at Central Theater this Sunday afternoon, the program of which was presented by artist students. The concert was broadcasted by the Chicago Tribune, Station WGN.

Verna Lean, student of Graham Reed, made a successful appearance in the performance of The Messiah, given by the Arion Musical Club at Milwaukee, Wis., December 29. Inez Bringgold, of the faculty, has been appointed official accompanist at the Tribune WGN Station at the Drake Hotel.

Evelyn Flizikowski, vocal student of the college, has left Chicago on a twenty weeks' tour of the west.

Felix Borowski lectured on Saturday at Central Theater on The Beginning of Opera.

ALMA VOEDISCH HERE

Alma Voedisch, who spent the summer in Europe, returned some time ago to America and is spending a few weeks in Chicago, where she and her sister are well known in musical circles. While in Europe, Miss Voedisch spent some time in Italy, France, Germany, Switzerland and Sweden.

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KNUPFER STUDIOS

Magdalen Massmann of the Knupfer faculty, who is on leave of absence this season, making a concert tour through the United States, was the guest of honor at Mr. Knupfer's last week's interpretation class. Among those who appeared on the program were: Sarah Goldstein, Gertrude Gartner, Bertha Williams, Fannie Berliss, Grace Bell, Vera Gill and Zella Cohn. In addition, Lucille Cohn, junior pupil of Anita Alvarez Knupfer, played three groups of pieces by Bach, Haydn, Grieg, Chopin, MacDowell and Weidig.

Marion Waterfall, professional pupil of Marie E. Dreier of the faculty of the Knupfer Studios, will give a song recital, January 11, at Westmont Building Hall, Westmont (Ill.), under the auspices of the Westmont Woman's Club. She will be assisted by Harry Grimes, reader, and will be accompanied by Marie E. Dreier.

R. H. L., conductor of the Line O' Type of The Chicago Tribune, invited Marie E. Dreier, of the faculty of the Knupfer Studios, to present two of her songs, Frost Magic and Autumn Song, at the Line Program broadcasted January 8. The songs were sung by Eusebio Concialdi, head of the voice department of the Knupfer Studios, with Miss Dreier at the piano.

VAN EWEYK PUPIL BUSY

Ruth Davidson, pupil of Arthur Van Ewyck, voice teacher at the Sherwood Music School, recently sang at a Christmas party in Roseland at Palmer Park, winning much success.

BUSH CONSERVATORY MUSIC ITEMS

Mary Lenore Roberts, soprano, artist-pupil of Charles W. Clark of Bush Conservatory, was the soloist at the Sunday afternoon musicale at the exclusive Allerton Club on North Michigan Boulevard on January 11. Miss Roberts, who is managing the series of musicales which have attracted much attention, was assisted by Robert Quick, violinist, artist-pupil of Richard Czerwony of the Conservatory, and John Weatherholt, cellist, pupil of Walter Brauer of the same school.

Helen Gloeckle, contralto, artist-pupil of Boza Oumiroff of Bush Conservatory, sang for Radio Station WMAQ on January 9.

Ira Schroeder, pianist, pupil of Julie Rive-King of Bush Conservatory, was soloist at the concert recently given by the choir of the South Shore Lutheran Church. Ruth Mover, artist-pupil of the same teacher, is filling several concert engagements in Pennsylvania this month.

At the first meeting of the Interpretation Class of Charles W. Clark, of Bush Conservatory, after the holidays, the program was given by four of his students: Guy Hague, Russell Crawford, Leola Aikman and Beulah Van Epps, while Mr. Clark consented to sing a group of songs and an aria from Elijah.

Several of the Clark pupils have had engagements in the last week. Jack Ellsworth has returned from a concert trip in Ohio; Ruth Metcalf, contralto, winner of the Clark scholarship, was soloist at the banquet of the Women's Association of Commerce; Guy Hague, with Mr. Clark's accompanist, Lillian Jackson, gave a program at the Larrabee, Ky., Y. M. C. A., assisted by John Weatherholt, cellist of Bush Conservatory.

Irmgard Blume, contralto, artist-pupil of Bush Conservatory, has been engaged as soloist at the luncheon of the Women's Church Federation Protectorate at the Hotel Sherman, January 31. Mrs. Blume comes from Berlin, where she has sung in opera.

Justine Wegener, of the Bush Conservatory faculty, presented a number of her pupils in a concert at the Lincoln Club on January 6.

LOUISE ST. JOHN WESTERVELT STUDIO RECITAL

Edna Lawson, contralto, and Fannie Unger, soprano, assisted by Mary Allen, pianist, furnished the program last week for the regular Saturday afternoon studio musicale given by the class of Louise St. John Westervelt. Miss Lawson's offerings were by Gaul, Cadman, Kramer and Clokey, and Miss Unger rendered selections by Handel, Cadman, Rogers, Curran and Fergus.

CIVIC MUSIC ASSOCIATIONS' CONVENTION

Inasmuch as the sessions of the Civic Music Associations from the various cities in the Middle West, which held their second annual convention in Chicago this week, were not concluded in time for mention in this letter, a complete review will appear in next week's issue of the MUSICAL COURIER. While here the delegates were guests of Harrison & Harshbarger, the originators of the civic movement.

AMERICAN CONSERVATORY NOTES

The preliminary contests for appearance at the mid-winter concert at Orchestra Hall, February 10, took place during the past week. The final contest of pianists selected

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will take place Saturday afternoon, January 17, at Kimball Hall. The selections played will be the Liszt A major, Arensky and Henselt concertos.

Sallie Pearl Smith, pianist, student of Allen Spencer, is teacher of piano at the Oklahoma College for Women, Chickasha, Okla. Wayne Spaulding, also a student of Allen Spencer, has accepted the position of teacher of piano at Greenville College, Greenville, Ill.

Berenice Violle McChesney, pianist, artist-student of Heniot Levy and member of the Conservatory faculty, will appear as soloist for the Lyon & Healy Artist Series during the week of January 19. Mrs. McChesney will include in her program her own Dixie Yankee Doodle Transcription and the Etude Badinage by Heniot Levy.

MARK OSTER RECOVERS

Mark Oster announces that he has completely recovered from his recent illness and has another class in preparation for a recital which will be given in the near future.

CHICAGO PHILHARMONIC CONSERVATORY

This office has been officially informed that the Chicago Philharmonic Conservatory of Music is now conducted and controlled by Alexander Zukovsky as president and Isadore L. Buchhalter as dean, assisted by a faculty of equal merit in its several departments. Its broad progressive business policy will now be continuous. The complete personnel of its faculty will be announced later. It also retains its original location in the Kimball Building.

SYMPHONY CONCERT

Review of this week's concert of the Chicago Symphony Orchestra will be found in the editorial columns.

MUHLMANN SCHOOL OF OPERA

Professional pupils of Adolf Muhlmann have appeared on several musical programs recently. Berte Long, contralto, was invited to sing at the dedication service at the Hebrew Union College in Cincinnati, O., on November 28. Right after her appearance she was engaged for a concert, to be given some time in January. She received favorable press comments in two Cincinnati papers. The Post said: "Berte Long, of Chicago, alto, was guest soloist. By reason of her extraordinary range, she was able to render the solos for all voices, and because of the rare quality of her voice, she interpreted the selections with fine faithfulness to the intention of the composer." The Cincinnati Israelite had the following: "In addition, Berte Long, prominent Chicago artist, has been brought to Cincinnati to assist as soloist. Miss Long is by training and sentiment peculiarly fitted for the honor that is being conferred upon her."

On December 7, Miss Long and Isadore T. Mishkin, baritone, were soloists for the Mendelssohn Walpurgisnacht at the Eighth Street Theater, given by the Freiheit Singing Society. Hyacinth Glomski, who is the musical director of the Medill High School Glee Club, became a member of the Muhlmann opera class after attending two of the public performances of the Muhlmann Opera School. On December 19 she directed the comic opera, Pinafore, at the Herzl School auditorium, with ten soloists and a chorus of fifty-six.

MUSICAL NEWS ITEMS

On December 30, Rudolph Magnus gave a program of songs for the Kiwanis Club of Elkhart, Ind., in the ballroom of the Hotel Elkhart. The occasion was Ladies' Night, and the large ballroom was filled with an appreciative and enthusiastic audience. He was assisted by his mother, Mrs. Florence R. Magnus, as accompanist, and his pupil, Edith McMichael, soprano, of South Bend, Ind., who responded at the last moment to an emergency call to take the place of another artist. On January 23 Mr. Magnus will give a recital for the South Bend Woman's Club and on February 2 for the Englewood Woman's Club of Chicago.

Items from Nora Loraine Olin's studio: Joy Cutler, one of the voice teachers in the Ohio University at Athens, O., has been coaching songs with Nora Loraine Olin during the holiday vacation, for a recital to be given in the University course. Mabelle Lovene gave two recitals in Western Iowa during her vacation. Oledine Wood, soprano at the Congregational Church at Ottawa, Ill., did the solo work in the cantata there and also assisted in the Christmas service in the Episcopal church of the same city. Hazel Meisterling was the alto soloist in the Christmas cantata given by the River Forest Presbyterian quartet. Mrs. Winnifred Q. Doswell was soloist in three Christmas performances in Elmhurst, Ill. Effie Hansen sang the soprano solos at the Christmas service in the Logan Square Baptist Church and also in the Bethel Temple on Washington Boulevard. Mrs. Atha Rader was the mezzo-soprano in the Christmas cantata given at Elmhurst Christ Church and the Rev. Fred Harrison sang the tenor solos. Pauline Willifong (Polly Willis) gave a Christmas program at the KYW station during the holidays.

JEANNETTE COX.

A "13" Huss Music Club Meeting

A rather odd combination of thirteens occurred in connection with the last meeting of the Huss Music Study Club at the Huss studio in Steinway Hall on December 13. The date was December 13, the studio is number 13, the program began at 3.13 promptly, and there were 13 students who gave a very artistic program.

The reviewer could find nothing unlucky on the program except that out of sixteen students announced to appear three were absent on account of illness. An extra number of interest was the recital of three of his poetic and fanciful fairy tales by Douglas Stewart Walker, for which Mr. Huss improvised a delicately poetic background.

The work of the piano and vocal students reflected great credit on Mr. and Mrs. Huss' artistic instruction.

Outstanding numbers were George Armstrong's virile and brilliant interpretation of the second and third movements of the Schumann concerto, Lillian Loewe's impassioned playing of Chopin's B flat minor scherzo, and Margaret Bliss' poetic conception of his third ballade, as well as Charles Ames' deeply felt performance of the first movement of Beethoven's Appassionata sonata. Minnie Alvanos sang with poise and dignity, handling her rich voice with skill in Hasse's difficult Ritornerai fra poco; Gertrude Coats, with a voice of possibilities, was effective in songs by Scott and Foote, Irene Parslow showed fine phrasing and distinct enunciation in two Grieg songs, and Mary Bush gave songs by Brahms and Reichardt with a peculiarly charming tone color. Manuel Steinberg, Vernice Nicholson and William Craig did creditable work in Chopin's C sharp minor polonaise, C sharp minor valse, and C flat nocturne, respectively.

CHICAGO FASCINATED WITH MUZIO'S TOSCA; MACBETH'S LUCIA AND MASON'S MIMI SUPERB

Madame Butterfly, Aida, the Juggler, Traviata, Trovatore and Rigoletto Repeated, With Excellent Casts

MADAME BUTTERFLY, JANUARY 4 (MATINEE)

Chicago, January 10.—Madame Butterfly was repeated, with the same cast heard previously, at the popular-priced Sunday matinee, with Mason, Hackett and Rimini again achieving their former success and Polacco reading the score beautifully.

TOSCA, JANUARY 5

The last performance this season of Tosca was as interesting as the four preceding presentations. Tosca has been given five times this season and each time Muzio has proven one of the greatest Toscas that has ever graced the stage of the Auditorium. A new Cavaradossi was made known in the person of Fernand Anseanu. The distinguished Belgian tenor has added two Italian roles this season to his repertory—that of Avito in L'Amore, in which he won the admiration of the public and the praise of the critics, and now Cavaradossi, in which part he also deserves to be extolled for the richness of his tone and the intelligence of his interpretation. A modest man, Anseanu may today be regarded among the luminaries of the Chicago Civic Opera. Baklanoff was the Scarpia and, as ever, found the part much to his liking. Moranzoni conducted.

LA BOHEME, JANUARY 6

The opera is not always the thing; the manner in which it is rendered has quite a little to do with its reception. This truth was manifested at the repetition of La Boheme with a cast worthy of the Auditorium and of the Chicago Civic Opera, while at its first presentation this season the cast was one that deserved severe criticism. A good Mimi, a fine Rodolfo and a clever Musette are necessary to make La Boheme enjoyable. The roles of Mimi and Rodolfo are supposed to be "fat" parts, ready-made, and Italian opera singers have an idea that any soprano or tenor can be successful in them. Their judgment in this is quite erroneous, as was proven this season at the Auditorium when La Boheme was first presented.

Edith Mason succeeded Mary McCormic in the role of Mimi. Mason, the possessor of one of the most glorious voices of the day, has been very much missed here. She returned in a role that should be hers whenever La Boheme is presented, and sang herself into the hearts of her admirers through the manner in which she voiced the part. She was much feted and rightly so. Charles Hackett, although recently crippled vocally by a slight attack of tonsillitis, had recovered sufficiently to put to shame his predecessors in the role of Rodolfo which he sang with telling accent and acted in a meritorious manner. Gladys Swarthout essayed the role of Musette for the first time. The part of Musette is written for a soprano and Miss Swarthout is a mezzo. True, the Waltz Song was transposed half a tone, but even then its high altitudes compelled the young singer to force her voice beyond its limit. This is regrettable as Miss Swarthout is one of the best singers in the roster of the Chicago Civic Opera Company today. Being a good musician, she sang well and was so great an improvement over her predecessor that one was happy to hear real singing. Visually, too, she looked charming in most becoming gowns. Her Musette, nevertheless, was not a Parisian grisette. It was more a young lady who had escaped from a convent for an evening's merriment—one who tried to be naughty and yet one who needed no chaperon to keep her on the right path. In justice to the young singer, it must be added here that the majority of the public and music reviewers of the daily press did not share the views of this reporter, as her success at the hands of her hearers was emphatic and the comment of the press most eulogious.

Rimini was again Marcello, and he contributed in no small measure to the good ensemble of the performance. Trevisan, in his usual double roles of Benoit and Alcindoro, was extremely comical. Moranzoni's tactful reading of the score helped in making the performance meritorious.

AIDA, JANUARY 7 (MATINEE)

The management is crowding performances into the last two weeks of the season at the Auditorium. Extra matinees have been added, and one of the most enjoyable was that of Aida, given on Wednesday afternoon with Muzio in the title role.

LUCIA, JANUARY 7

Owing to the sudden illness of Toti Dal Monte, the role of Lucia, in which she was to make her re-entry here after several weeks' absence, during which she sang at the Metropolitan, was entrusted to that delightful American soprano, Florence Macbeth. A capacity audience was on hand, which feted the young diva rapturously at the close of each scene and brought her before the curtain many times at the conclusion of the Mad Scene. Technically excellent, she voiced the part superbly, with the lone exception of one top note, which was not quite as meaty as it should have been but which in no way marred her performance. Her presentation was that of a great artist and a consummate singer. Her singing of the Mad Scene thrilled her hearers, all of whom were happy to demonstrate their keen admiration and love for this unassuming young artist, who for several seasons has proven one of the trump cards among the coloraturas of the company. Why import a Pareto and others when America boasts of a Macbeth? Americans should be given a chance when they are on a par with foreigners, and among the coloraturas heard this season at the Auditorium with the company Florence Macbeth stands ace high. Her popularity this season knows no limit and she should be billed oftener next season, as she always gives entire satisfaction.

Edgar of Ravenswood was entrusted for the first time this season to a tenor who can sing the role as it should be sung. The new interpreter was Tito Schipa, who, in fine fettle, gave of his very best, and that the sextet went as well as it did was due largely to Schipa's magnificent rendition. A master singer, he delivered as fine a singing lesson as any student could desire, and he disclosed his voice in all its richness and power. The tempestuous demonstration of the audience was a just reward for his beautiful singing and well conceived interpretation of a role that had been mutilated by other tenors at previous performances. Rimini sang and acted well the role of Ashton, meeting with his customary success. Mojica was a well voiced and well groomed Lord

Arthur, and Lazzari, Kerr and Oliviero were the supporting singers.

Cimini got every ounce of vitality out of the orchestra men, who played with vigor. The gifted conductor could not, however, awaken enthusiasm from the tired chorus, the anemic tones of which could not pierce through the orchestra.

THE JUGGLER, JANUARY 8

Due to a sudden indisposition of Fernand Anseanu, Werther, which was to have had its last performance on Thursday evening, was postponed to another date and the Juggler, with Mary Garden and Edouard Cotreuil in the leads, was given. Polacco conducted.

TRAVIATA, JANUARY 9

A sold-out house greeted Muzio as Violetta in Traviata. In glorious voice, she delighted her numerous admirers, who feted her to the echo. Schipa, in excellent form, sang delightfully the music given to Alfredo, and Schwarz repeated his splendid interpretation of Germont, Sr. Cimini conducted.

TROVATORE, JANUARY 10 (MATINEE)

The last performance this season of Trovatore brought forth Muzio, Homer, Lamont and Rimini in the leads. At the conductor's desk was that young wizard of the baton, Henry G. Weber, who shared with the principals in the success of the performance.

RIGOLETTO, JANUARY 10

Macbeth, Hackett and Formichi divided the honors of the popular priced performance of Rigoletto on Saturday evening. Macbeth is an adorable Gilda, both as to voice and action; Hackett, an aristocrat on and off the stage, was noble as the Duke, singing the part superbly; Formichi's stentorian tones made his Rigoletto an object of admiration for all those who are impressed by the beauty of a voice. Henry G. Weber, who conducted the matinee performance of Trovatore, wielded the baton over the destinies of another Verdi opera and did it in a manner entirely to his credit.

RENE DENVIES.

Griffes Group on the Highroad

Lucy Gates, soprano; Olga Steeb, piano, and Sascha Jacobinoff, violin, are the Griffes Group. They called themselves that because they not only admired the works of Charles T. Griffes, whose untimely death a few years ago deprived America of one of its most promising creative artists, but they also admired his essentially American aims and ideals, because they each stand for exactly similar aims and purposes. Each year this combination has been gathering momentum, and now again they are touring "all over the place" from Denver, East. It has added two dates to its tour since the New Year—Chatham, Canada, and Merion, Pa., and already dates are being closed for next season's tour.

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WHERE THEY ARE TO BE

January 15 to January 29

ALSEN, ELSA: Passaic, N. J., Jan. 19.
BALTIMORE, Md., Jan. 23.
CLEVELAND, O., Jan. 29.
ARDEN, CECIL: New Orleans, La., Jan. 29.
BACHAUS: Sweet Briar, Va., Jan. 20.
Cincinnati, O., Jan. 23-24.
BANNERMAN, JOYCE: Cleveland, O., Jan. 21.
BARCLAY, JOHN: Bowling Green, O., Jan. 19.
BAROZZI, SOCRATE: Washington, D. C., Jan. 21.
Albany, N. Y., Jan. 22.
BRALOWSKY, ALEXANDER: Minneapolis, Minn., Jan. 16.
BRETON, RUTH: Cleveland, O., Jan. 25.
CASE, ANNA: Brooklyn, N. Y., Jan. 23.
CHEMET, RENEE: Omaha, Neb., Jan. 15.
CORTOT, ALFRED: Philadelphia, Pa., Jan. 25.
CROOKS, RICHARD: Rochester, N. Y., Jan. 15.
DAVIES, REUBEN: Ottumwa, Iowa, Jan. 22.
DAVIS, ERNEST: Springfield, Mass., Jan. 21.
DENISHAWN DANCERS: Cheyenne, Wyo., Jan. 15.
Colorado Springs, Colo., Jan. 16.
Denver, Colo., Jan. 19.
Topeka, Kan., Jan. 19.
Kansas City, Mo., Jan. 20.
Lexington, Mo., Jan. 21.
Columbia, Mo., Jan. 22.
Evansville, Ind., Jan. 23.
Nashville, Tenn., Jan. 24.
Chattanooga, Tenn., Jan. 26.
Charleston, S. C., Jan. 27.
Morgantown, W. Va., Jan. 28.
DUPRE, MARCEL: Grand Rapids, Mich., Jan. 16.
DUX, CLIFF: Detroit, Mich., Jan. 17.
ENESCO, GEORGES: New Haven, Conn., Jan. 15.
Chicago, Ill., Jan. 23-24.
Lincoln, Neb., Jan. 26.
ERKOLLE, RALPH: Washington, D. C., Jan. 26.
FARNAM, LYNNWOOD: Atlanta, Ga., Jan. 22.
FLESH, CARL: Baltimore, Md., Jan. 23.
Minneapolis, Minn., Jan. 29.
FLONZLEY QUARTET: Boston, Mass., Jan. 15.
Hanover, N. H., Jan. 16.
Pittsfield, Mass., Jan. 17.
Atlanta, Ga., Jan. 24.
GABRILOWITZ, OSSIP: Harrisburg, Pa., Jan. 15.
Brooklyn, N. Y., Jan. 18.
Fargo, N. D., Jan. 28.
Winnipeg, Can., Jan. 29.
GIANNINI, DUSOLINA: Columbia, S. C., Jan. 15.
St. Louis, Mo., Jan. 20, 22.
Rochester, N. Y., Jan. 29.
GIGLI, BENIAMINO: Washington, D. C., Jan. 15.
GOODSON, KATHARINE: Berlin, Ger., Jan. 16.
Vienna, Aust., Jan. 19, 21.
Munich, Ger., Jan. 24.
Brussels, Belgium, Jan. 27.
GRADOVA, GITA: Staunton, Va., Jan. 16.
Montreal, Can., Jan. 22.
GRAVEURE, LOUIS: Brooklyn, N. Y., Jan. 16.
Montclair, N. J., Jan. 16.
Stamford, Conn., Jan. 17.
HAGAR, EMILY STOKES: Johnston, R. I., Jan. 22.
HARVARD, SUE: Detroit, Mich., Jan. 18.
HAYDEN, ETHEL: Taunton, Mass., Jan. 27.
HEMPEL, FRIEDA: Plainfield, N. J., Jan. 19.
Passaic, N. J., Jan. 20.
HESS, MYRA: Mt. Vernon, O., Jan. 15.
Columbus, O., Jan. 16.
Cincinnati, O., Jan. 19.
Dobbs Ferry, N. Y., Jan. 22.
Boston, Mass., Jan. 22.
HINSHAW'S MARRIAGE OF FIGARO: Wilmington, Del., Jan. 16.
HOMER, LOUISE: Toledo, O., Jan. 16.
Boonville, Mo., Jan. 19.
Jefferson City, Mo., Jan. 20.
Pittsburgh, Pa., Jan. 22.
Brooklyn, N. Y., Jan. 26.
HOWELL, DICIE: East Orange, N. J., Jan. 26.
KINDLER, HANS: Philadelphia, Pa., Jan. 25.
KREMER, ISA: Chicago, Ill., Jan. 18.
LAMOND: Rochester, N. Y., Jan. 22.

LAND, HAROLD: Providence, R. I., Jan. 26.
LARIOS, EARLE: Easton, Pa., Jan. 19.
Allentown, Pa., Jan. 21.
LAWSON, FRANCESKA: Cadiz, O., Jan. 19.
Toronto, O., Jan. 21.
Bridgeport, O., Jan. 22.
Welch, W. Va., Jan. 27.
LEGINSKA, ETHEL: Boston, Mass., Jan. 17.
LENT, SYLVIA: Ridgewood, N. J., Jan. 20.
Washington, D. C., Jan. 29.
LERNER, TINA: London, Eng., Jan. 18.
LEZ, QUARTET: Altoona, Pa., Jan. 15.
Hollidaysburg, Pa., Jan. 16.
LEVITZKI, MISCHA: Toledo, O., Jan. 16.
Wooster, O., Jan. 19.
Hamilton, O., Jan. 23.
MACBETH, FLORENCE: Rochester, N. Y., Jan. 15.
MACMILLAN, FRANCIS: Owensboro, Ky., Jan. 15.
MAIER, GUY: Pomona, Cal., Jan. 19.
Redlands, Cal., Jan. 20.
San Diego, Cal., Jan. 22.
Los Angeles, Cal., Jan. 24.
San Francisco, Cal., Jan. 25.
Los Angeles, Cal., Jan. 27.
Pal Alto, Cal., Jan. 29.
MARTINELLI, GIOVANNI: Rochester, N. Y., Jan. 29.
MATZENAUER, MARGARET: St. Louis, Mo., Jan. 16, 17.
Chicago, Ill., Jan. 20.
MCKINLEY, MABEL: Canton, O., Jan. 19.
Youngstown, O., Jan. 19.
Clarksburg, W. Va., Jan. 20.
Charleston, W. Va., Jan. 20.
McQUHAE, ALLEN: Provincetown, R. I., Jan. 21.
MELLISH, MARY: Asheville, N. C., Jan. 22.
Albany, N. Y., Jan. 27.
MIDDLETON, ARTHUR: Saginaw, Mich., Jan. 20.
N. Y. STRING QUARTET: La Crosse, Wis., Jan. 23.
N. Y. SYMPHONY: Wilmington, Del., Jan. 26.
Daytona Beach, Fla., Jan. 28.
NORTHUP, MARGARET: Redlands, Cal., Jan. 20.
San Diego, Cal., Jan. 22.
Los Angeles, Cal., Jan. 24.
POWELL, JOHN: Wellesley, Mass., Jan. 22.
REUTER, RUDOLPH: Racine, Wis., Jan. 28.
RICHARDS, LEWIS: St. Paul, Minn., Jan. 23.
Minneapolis, Minn., Jan. 23.
RUBINSTEIN, ERNA: Oakland, Cal., Jan. 19.
Sacramento, Cal., Jan. 22.
Los Angeles, Cal., Jan. 29.
RUSSIAN CHOIR: Pittsburgh, Pa., Jan. 15.
Ashland, O., Jan. 16.
Lafayette, Ill., Jan. 17.
Ann Arbor, Mich., Jan. 19.
Appleton, Ill., Jan. 23.
Rockford, Ill., Jan. 24.
SALMOND, FELIX: Syracuse, N. Y., Jan. 15.
Buffalo, N. Y., Jan. 11.
Toronto, Can., Jan. 17.
SEGALL, ARNO: Savannah, Ga., Jan. 21.
SHAVITCH, VLADIMIR: London, Eng., Jan. 18.
SMITH, ETHELYNDE: Mobile, Ala., Jan. 21.
Atlanta, Ga., Jan. 24.
SPALDING, ALBERT: Shamokin, Pa., Jan. 16.
Ames, Ia., Jan. 23.
Kansas City, Mo., Jan. 27.
Carthage, Ill., Jan. 28.
STANLEY, HELEN: Milesbury, N. Y., Jan. 22.
Plainfield, N. J., Jan. 27.
STILES, LOUISE HOMER: Pittsburgh, Pa., Jan. 22.
Brooklyn, N. Y., Jan. 26.
TIFFANY, MARIE: Shamokin, Pa., Jan. 16.
Chambersburg, Pa., Jan. 17.
Elyria, O., Jan. 26.
VON DOHNANYI: Chicago, Ill., Jan. 18.
VREELAND, JEANNETTE: Guelph, Can., Jan. 26.
WHITEMAN'S ORCHESTRA: Atlanta, Ga., Jan. 15.

Pietro Yon's Success on Tour

Pietro Yon, who recently concluded a busy fall tour, has enjoyed enthusiastic receptions everywhere. His most recent appearances were at Sunbury, Pa., where he played before an audience of over 1600, his success being so pronounced that the audience kept him playing many encores. He played at the Withrow High School, Cincinnati, Ohio, under the auspices of the Southern Ohio Chapter, A. G. O., of which the Cincinnati Inquirer said: "The standard of excellence which Mr. Yon's recitals established on former occasions in Cincinnati was maintained in his program yesterday. The Bach Prelude and Fugue in A minor was given a magnificent rendition, brilliant in execution and satisfying to the most discriminating musicians present. His brilliant Second Concert Study concluded a program remarkable for its superb technique, almost incredible facility in pedaling and beauty of concept." A combined organ and choral program was rendered at the Tabernacle Presbyterian Church in Indianapolis, Ind. The Tabernacle choir, led by Fred N. Morris, sang exquisitely The Gesu Bambino and Christ Triumphant, two Yon compositions. The organ numbers elicited the following comments from the Indianapolis Star: "Mr. Yon stands as one of the master organists of today. He has no superiors in some particular phases of his work, in fact no equals, and as a composer he is one of the interesting moderns." He played at the De Pauw University, Greencastle, Ind.,

where he was taken into the bosom of the institution and made a member of the Phi Mu Alpha Association. Of his performance the Daily Banner said: "There is a fervor and an intensity in his playing which bespeak the Latin in his makeup. Yon's technique is impeccable, absolutely flawless. His Bach playing is delightful; the dignified cantankerous old cantor of Leipzig unbends and becomes most graceful and amiable under Yon's fleet fingers and feet."

Mr. Yon had the unique experience of playing his heavy program and ten encores on an organ of nine stops at Providence Convent, at St. Mary-of-the-Woods, Ind. After the concert he assured the Mother Superior he had used every available combination in the instrument.

Mr. Yon's next tour begins February 1 and covers the Middle West exclusively.

GRAND RAPIDS

(Continued from page 47)

Blanche Kime, Helen Corbin, Mrs. R. C. Wilcox, Dorothy Haynes, Mildred Dunham, Audrey Wright, Sadie Spoelstra, Alida Vanden Berge and Mildred Trowbridge.

About sixty pupils took part in three recitals given by Sadie Spoelstra, Katherine Krickard and Mrs. Niel Sayles, assistant teachers in the Andersch Piano School, of which Arthur Andersch is director.

Augusta Rasch Hake, pianist, gave the first of a series of pupils' recitals at her home studio on December 7.

Pupils of the Braden-Brown School of Music presented a Christmas playlet, The Rehearsal, at the Ladies' Literary Club House on December 13.

The Paul Seeds Concert Band made its first public appearance at the Armory on December 18. It is composed of local talent and is directed by Paul Seeds, an experienced bandman, who has recently moved here from Columbus, O. Kathryn Strong, contralto, assisted with two groups.

A delightful musicale was given at the home Mrs. Ralph Ellis on December 2. Mrs. Harry Osborne and Mrs. W. E. Vogelback, of Chicago and Grand Rapids, furnished piano numbers; Mrs. William J. Fenton, soprano, sang two groups, and Roderick White played several violin numbers. William Shakspeare II is coming to the city twice monthly from Chicago to teach a class of vocal pupils.

A. A. Biferno, solo flutist, was married on December 29 to Loretta Kurz. Kathryn Strong, contralto, will be married to Walter Gutekunst on January 15.

Peter J. Frank, formerly of this city, prominent in orchestra and band circles both here and on the Pacific coast, died on December 4 in San Diego. Royal A. Chappel, young pianist and composer, died in this city on December 1.

H. B. R.

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, JANUARY 15

Philharmonic Orchestra, evening.....Carnegie Hall
Lawrence Schauder, piano recital, afternoon.....Aeolian Hall
Singers Club of New York, evening.....Aeolian Hall
Catherine Newsome-Jewell, song recital, evening.....Town Hall

FRIDAY, JANUARY 16

Philharmonic Orchestra, afternoon.....Carnegie Hall
Lea Lubchut, piano recital, evening.....Carnegie Hall
Adalbert Ostendorf, piano recital, afternoon.....Aeolian Hall
Landowska, harpichord and piano recital, evening.....Aeolian Hall
Emilio de Gogorza, song recital, afternoon.....Town Hall

SATURDAY, JANUARY 17

Moriz Rosenthal, piano recital, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Deyo-Enesco-Kindler, afternoon.....Aeolian Hall
Lydia Maltzeva, song recital, evening.....Aeolian Hall
City Music League, evening.....Town Hall

SUNDAY, JANUARY 18

Philharmonic Orchestra, afternoon.....Carnegie Hall
John McCormack, song recital, evening.....Carnegie Hall
Samuel Dushkin, violin recital, afternoon.....Aeolian Hall
Franco-American Musical Society, evening.....Aeolian Hall
Pablo Casals, cello recital, afternoon.....Town Hall

MONDAY, JANUARY 19

Fritz Kreisler, violin recital, evening.....Carnegie Hall
Nadia Boulanger, piano recital, evening.....Town Hall
New York Trio, evening.....Aeolian Hall

TUESDAY, JANUARY 20

Zaturecky, violin recital, evening.....Carnegie Hall
Cecile de Horvath, piano recital, afternoon.....Aeolian Hall
Flonzaley Quartet, evening.....Aeolian Hall
Max Barnett, piano recital, evening.....Town Hall

WEDNESDAY, JANUARY 21

State Symphony Orchestra, evening.....Carnegie Hall
Wellington Smith, song recital, afternoon.....Aeolian Hall
Winifred MacBride, piano recital, evening.....Aeolian Hall
Margaret Sittig, violin recital, evening.....Town Hall

THURSDAY, JANUARY 22

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Robert Imandt, violin recital, evening.....Aeolian Hall
Os-Ke-Non-Ton, song recital, evening.....Town Hall

FRIDAY, JANUARY 23

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Lea Lubchut, violin recital, afternoon.....Aeolian Hall
Helen Lubarski, song recital, evening.....Aeolian Hall

SATURDAY, JANUARY 24

Symphony Concert for Young People, afternoon.....Carnegie Hall
Children's Concert morning and afternoon.....Carnegie Hall
Ernest Hutcheson, piano recital, evening.....Aeolian Hall

SUNDAY, JANUARY 25

Philharmonic Orchestra, afternoon.....Carnegie Hall
Socrate Barozzi, violin recital, evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Chamber Music by Igor Stravinsky, evening.....Aeolian Hall
Edna Thomas, song recital, evening.....Booth Theater

MONDAY, JANUARY 26

Ethel Leginska, piano recital, evening.....Carnegie Hall
Philharmonic String Quartet, evening.....Aeolian Hall
Daisy Jean, cello recital, evening.....Town Hall

TUESDAY, JANUARY 27

State Symphony Orchestra, afternoon.....Carnegie Hall
Vlado Kolitch, violin recital, evening.....Carnegie Hall
Ruth Rodgers, song recital, afternoon.....Aeolian Hall
Adele Verne, piano recital, evening.....Aeolian Hall
Rose and Otilie Suto, two piano recital, evening.....Town Hall

WEDNESDAY, JANUARY 28

Philharmonic Orchestra, evening.....Carnegie Hall
Arthur Friedheim, piano recital, afternoon.....Aeolian Hall
Bachaus, piano recital, evening.....Aeolian Hall
James Woodside, song recital, evening.....Town Hall

John Powell With Wolfsohn Bureau Next Season

The Wolfsohn Musical Bureau, Inc., announces that John Powell, American pianist and composer, will be under its management, beginning with the season of 1925-1926, for an extensive tour.

Mr. Powell was born in Richmond, Va., in 1882. He is a graduate of the University of Virginia and a member of the Phi Beta Kappa fraternity. He is also an honorary member of the Society Astronomique de France, in recognition of his services in the field of scientific thought.

Mr. Powell made his professional debut in Berlin in 1908 after five years' preparation under the famous Viennese master, Theodor Leschetizky. After appearances in Vienna, Paris and London, he came to America in 1913 and won instant recognition from the critics as a virtuoso of outstanding significance.

In 1920 he toured Europe with the New York Symphony Orchestra, playing his widely popular Rhapsodie Negre. In the double capacity of soloist and composer Mr. Powell revealed to the skeptical Old World the fact that America's claim to a national idiom deserved consideration. At the concert given in Rome, Alfredo Casella declared: "The Negro Rhapsody more impressed the audience than any other piece on the program. For once, a European audience has heard American music of clear, immediately recognizable and stimulating voice."

As a composer Mr. Powell's inspiration takes its root in the soil of his native land. As a pianist his extraordinary gifts and pleasing personality have won for him a following throughout the country which never misses an opportunity to hear him play and pay tribute to this distinguished American artist. Mr. Powell's reputation in concert work has been steadily growing, for he is known as a pianist whose playing gives genuine delight, and has led to his devoting more and more of his time to concerts and recitals.

Karsavina to Return in 1925-26 With Own Ballet

When Tamar Karsavina, who made her first American tour this past fall, the latest dancer and one of the greatest from Russia to triumph in this country, returns to the United States next December, she will come at the head of a full company. American lovers of the dance will then have an opportunity to see her surrounded by a ballet, a treat that only those who saw her with Bolm's ballet in time in Chicago had this season. New York music critics expressed the desire to see Mme. Karsavina in a large company, while they praised her for her ability to give a program of dances which necessitated her appearing eight or nine times in a single evening.

The company which will surround Mme. Karsavina will be selected by herself, some of the preliminary arrangements having been made before leaving for Europe last month. Pierre Vladimiroff, her dancing partner, who won for himself an outstanding success and reputation on his

tour with Mme. Karsavina, will again be with her on her tour next season.

ACROSS THE COUNTRY

(Continued from page 40)

Kratzer, soprano, with a mixed quartet, sang The Song of Christmas.

New Ulm, Minn., December 29.—On the evening of December 18, at Dr. Martin Luther College Music Hall, a concert was given under the direction of Prof. Emil D. Backer. Those taking part were Esther Buenger, Bertha Wilbrecht, Prof. A. Schaller, Kurt Oswald, Prof. E. Backer, Emma Roeder, Irma Hoffmann, Laura Meyer, Luella Ross and Angelica Glaeser.

Omaha, Neb., December 29.—On the afternoon of December 28, in the First Presbyterian Church, the American Guild of Organists, Nebraska chapter, combined its choirs of twenty-seven churches of Omaha and Council Bluffs in a Christmas carol service. The conductors were Ben Stanley and J. H. Simms of the Episcopal Churches. Louise Shaddock Zabriskie, organist of the First Presbyterian Church, and Martin Bush, organist of the First Congregational Church, had charge of the orchestra and the organ. About 1900 were packed in the church and Sunday school room for this unique service.

Paris, Tex., January 1.—The Central Presbyterian Church's morning service on December 21 was unusually interesting. An excellent vocal solo was rendered by Mrs. George Sloan. Mrs. Lowery and Mr. Davis were heard in a violin duet and Corrine Dargon-Brooks, organist-director, presided at the organ. The evening service introduced the cantata, The Story of Christmas, by H. Alexander Matthews.

Corinne Dargon-Brooks presented her piano students at her studio on the afternoon of December 13 in a Christmas musicale. Those taking part were Helen Blair, Maralene Lummus, Sarah E. Fitzgerald, Margaret Billingsly, Eleanor Scott, Emma L. Walker, Eva L. Hamblin, Ola M. Denman, Mary S. Hudson, Martha Floyd, Melva Hayes, Agnes Denman, Helen Montgomery, Virginia Baxter, Edith Johnson, Kathryn Tolbert, Bernie Justiss-Sheffield, Lucile Gatlin, Mary P. Norris, Pauline Bledsoe and Mamie Shappard, Y.

Philadelphia, Pa. (See letter on another page.)

Providence, R. I. (See letter on another page.)

Ridgewood, N. J., December 21.—Elly Ney, pianist, was heard on December 5 in the opening concert of the sixth season of the Ridgewood Recital Course, under direction of Edwin B. Lilly.

St. Louis, Mo. (See letter on another page.)

Whitehill for Cleveland

Clarence Whitehill, baritone, will appear as soloist with the Cleveland Orchestra in Cleveland on January 29 and 30.

Cecilia Hansen Touring Middle West

Cecilia Hansen, violinist, who has been having tremendous success on the Pacific Coast, after her appearances in Havana early in January, is touring the Middle West, playing in Springfield, Ohio, January 13; Columbus, January 16, and Dayton, January 19. Miss Hansen has already been re-engaged for another Pacific Coast tour next season.

Bannerman Wins Praise in Erie

Joyce Bannerman, a young American soprano, sang recently in Erie, Pa., after which her manager, Annie Friedberg, received the following letter from Harry B. Vincent, conductor of the Erie (Pa.) Symphony Orchestra:

Erie, Pa., December 28, 1924.

Dear Miss Friedberg: Miss Bannerman delighted a packed house Sunday both with her singing and her personality. Her voice seemed very light, but she sang with excellent style and unusually excellent diction and she certainly pleased our people who were most enthusiastic in their recalls. (Signed) HARRY B. VINCENT.

Garrison to Sing in Home City

Mabel Garrison, soprano, will give a recital in Washington, D. C., on January 29, and in her home city of Baltimore on January 30.

Chicago to Hear Matzenauer

Margaret Matzenauer, of the Metropolitan Opera, will sing in Chicago, January 20, and in Nashville, Tenn., on January 30.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

All reports agree that for this time of the year the theatrical season is unusually good and the popular attractions are running to capacity. Despite the fact that sales are good there were seven or eight productions which left town last week. Not all, however, can be classed as failures. For instance, *Grounds for Divorce* is going on tour after a successful run of over four months, and *The Farmer's Wife*, also going on tour, had an excellent stay of three months. The rest might be classed under the "Not so successful."

Mme. Pompadour is closing. On January 19 a new musical play, *China Rose*, will come to the Martin Beck Theater. The departure of Pompadour is not a surprise, but it is difficult to understand why, with Leo Fall's beautiful music and the exquisite background which Martin Beck gave to the opera, it should not have fared better, unless it was the cast. It is supposed to be held over until next fall when the management promises an entire change; then perhaps it will fare better.

The picture, *Janice Meredith*, was to have had a musical score written for it by the late Victor Herbert, but owing to his sudden death the work was not completed and Deems Taylor was given the commission of writing a score. It is understood Mr. Taylor is very much interested in the work and that it is his intention to create an opera from the story, *Janice Meredith*.

The Sunday Symphony Society, under the direction of Josiah Zuro, long associated with the Riesenfeld theaters, is certainly filling a need. It is reported that hundreds were turned away at the concert held on January 3.

The new productions for last week include *Lass O' Laughter* at the Comedy, *Isabel at the Empire*, *Four Knaves* and a *Joker at the Eltinge*, and *Two Married Men* at the Longacre. The biggest drawing card so far is *Al Jolson* who opened last week at the Winter Garden in *Big Boy*. This is not surprising because Jolson is one of the greatest favorites on Broadway.

THE CAPITOL

The picture at the Capitol, *The Wife of the Centaur*, had a few things to recommend it. First was the very amusing organ accompaniment created by the chief organist, Dr. Mauro-Cottone. So clever was this score that many times the audience burst into laughter at the comical phrases. Had it not been for the score, those scenes perhaps would have passed unnoticed. As for the picture itself, except for some exquisite views of the Adirondack Mountains and a skilful athlete on Skis, it was merely a movie.

The program began with the overture to *Oberon* (Weber) by the Capital Grand Orchestra under the direction of David Mendoza. This was followed by the ballet in a rather colorful and prettily arranged affair entitled *Whispering Flowers* (Von Blum). The big musical number presented *Roxy's Gang* in seven numbers which radio fans will recognize as the type which they usually broadcast on Sunday evenings. The one number that was different, though not original, was a popular fantasy which took various operatic themes and chose as the English translation, *Yes We Have No Bananas*, sung by the entire ensemble. It was so absurd yet amusing that the audience howled with delight. The next number which attracted attention was entitled *Too Tired* by Vee Lawnhurst and William Lagen. Miss Lawnhurst is clever at the piano. It was typically vaudevilian and went over well.

THE RIALTO

At the Rialto last week, Willy Stahl appeared in a triple role—first as conductor of the orchestra, later as violin soloist, and finally as composer. Movie patrons who frequent the Rialto have long been familiar with his directing but as a soloist and composer his appearance was something of a novelty—even though he was heard here not so long ago in an arrangement for three violins. Mr. Stahl, on this occasion, gave Fritz Kreisler's *La Gitana*, playing it beautifully indeed. Then followed his own *Vienne*, a work of considerable difficulty but which, on first hearing at least, did not impress this writer as greatly as did his playing. It is to be hoped that he will be heard again ere long for the audience too liked him immensely.

The overture was *The Merry Wives of Windsor*, always popular with Broadway audiences and well played by Mr. Stahl and his men. Riesenfeld's Classical Jazz was not the hit this time that it generally is. The feature picture showed *Agnes Ayres* in *Tomorrow's Love*—a good burlesque on married life. Her *Memory*, a Pathe miniature drama, was well acted, and Lillian Powell's dance divertissement was also enjoyed. The *Red Seal* featurette, *Thaddeus and Arline*, was given at this theater before, if memory serves right; it is a foolish concoction anyway and it seems more foolish to have repeated it.

THE MARK STRAND

The Days of '88, Joseph Plunkett's prologue to *So Big*, the feature picture at the Mark Strand last week, deserves special mention for its telling presentation. First there was a promenade by the ensemble, costumed in the unique fashions prevailing in 1888. The street setting for this faded into a typical parlor of those days where a party was taking place. Of course there was the usual square piano and plenty of talent among the guests. Estelle Carey, soprano, scored with her singing of *The Sweetest Story Ever Told*.

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with sentimental accompaniment, not to mention the numerous flourishes on the tin-panny piano, played by one of the members of the Mark Strand Male Quartet. The Quartet sang *Sally in Our Alley* in a manner befitting the occasion. Mlle. Klemova and M. Bourman displayed their talent in a polka, and the prologue was concluded with a schottische by the ballet corps. The dancing delighted the audience, for the participants entered into the spirit of the "party" and gave good old-fashioned renditions of the good old-fashioned polka and schottische.

The musical program also included excerpts from Victor Herbert's *The Serenade*, played with a fine command of dynamics by the orchestra. Fair Andalusia was sung by Kitty McLaughlin, soprano, with the Male Ensemble. Miss McLaughlin is effective in whatever she sings, whether it be an operatic aria or a song such as mentioned above.

As for the feature picture, *So Big*, starring Colleen Moore, it is excellent entertainment. Admirers of this young star will be rather surprised to see the vivacious actress in the latter part of the film as the mother of Ben Lyon. Miss Moore on the whole gives an excellent characterization as Selina Peake-DeJong.

The remaining cinema attractions included the Mark Strand Topical Review and some interesting pictures of the Humming bird.

THE RIVOLI

The outstanding feature of the program at The Rivoli last week was one of the famous Music Master series—Franz Liszt. The film was accompanied by the Rivoli Orchestra under the direction of Emanuel Baer. This idea has been developed to such a degree that even miscellaneous audiences which assemble at the Broadway motion picture theaters grasp the full meaning and not only appreciate the music which is played but are also enthusiastic in their applause. These films show incidents in the lives of great musicians, and are exceedingly educational. They should have a wide vogue throughout the country. There was an eccentric dance immediately after the feature, entitled *The Dance of the Rising Sun*, a fantasy which failed to impress the audience except for the grotesqueness of the costume and the dance; as far as its meaning or the interpretation of the music is concerned it seemed to be lost. It was quite a novelty, and, as with all new things, the audiences will have to be educated up to it. Miriam Lax, soprano, and Adrian Da Silva, tenor, sang the prologue to the feature picture.

The feature offered Pola Negri in *Somerset Maugham's* play, *East of Suez*. Miss Negri was more natural in this picture than in many of her recent American productions, but at that she is far behind the artistry which she displayed in her German films. There is so little action in the *Maugham* story that it is not surprising that in spots the play was forced and a bit stagey at times. However, it is a splendid combination—the title and the star—and there is an excellent cast.

NOTES

It was announced last week that Marguerite Namara, opera singer, would not continue in the leading role of the Offenbach operetta, *The Love Song*, which opened in New York City on Tuesday night last. Mme. Namara began her career as a musical comedy singer and afterwards went in for more serious study and became a member of the Chicago Opera. After many seasons with that organization she went to Paris where she was a member of the Opera. While abroad she gained considerable reputation, especially for an American singer, so it is not surprising

OPINION OF THE PRESS

(Continued from page 38)

to hear and loudly applaud Socrates Barozzi.—Boston Herald.

A very enthusiastic and large audience applauded Socrates Barozzi. He opened a program of well-considered material with the sonata in G minor of Grieg. Barozzi made manifest richness of melodic beauty and skilful exploitation of the generous possibilities of the lower register of the violin by his rendering of the *Largo Expressivo* of Pugnani, famed pupil of Tartini, whose *Fugue* Barozzi had played with such spirit and verve. The *Bach Prelude*, which completed this successful group, glittered and sparkled, and resounded in the rapid passages. Again the violinist played with understanding and feeling, and once more the audience responded. The classics he interprets well and knowingly.—Boston Transcript.

Socrates Barozzi was cordially applauded by a large audience. The Grieg sonata was played competently and sympathetically.—Boston Globe.

Since in every concert the making of an agreeable and effective program is half the battle, it should be said first of all that Mr. Barozzi selected his pieces with taste and discrimination. He played the poetic G minor sonata of Grieg, and his short pieces were neither trivial nor hackneyed. A temperamental, almost fiery performer, Barozzi was convincing in vigorous, impassioned passages. His performance of the sonata was well considered. He caught the essential moodiness of the music.—Boston Post (Warren Story Smith).

Alexander Brachocki

Alexander Brachocki, who gave his second Aeolian Hall recital on October 8, recently appeared in his home town of Scranton, Pa., with Mary Jordan, contralto, who is also a native of that city. The two artists performed before a large audience, under the direction of Chauncey C. Hand. Regarding Mr. Brachocki's playing, the

Scrantonian had the following to say:

That a broadening and deepening influence is at work on Mr. Brachocki's art was the first impression last night. A year ago we were amazed at the fluency of his technique; this dazzling technique is now being applied, and consequently the music gains in profundity and intellectuality, and begins to stir the emotions. Beethoven and Chopin are ideal vehicles for this test.

Leff Pouishnoff

After his recent appearance in Cincinnati Leff Pouishnoff received the following notable comments from the press:

Mr. Pouishnoff created a sensation, not through sensational methods, which are entirely foreign to his style and his psychology, but a sensation because he came here a pianist of the first rank, unknown to us except for a few concerts in the East, where he began to electrify his public, and who, without mannerisms, capriciousness or eccentricity, made instant name and fame.—Times Star.

It is difficult to do justice to the breadth of his style, the overpowering tonal grandeur of his massive chords and the scintillating brilliancy of his scale passages. Less than half a dozen artists reach such attainments as Pouishnoff manifests.—Enquirer.

With the possible exception of Paderewski's recital here last spring, we challenge all comers to point out a finer concert given here by any pianist during the past two seasons to compare with the one given last night by Leff Pouishnoff at the Hotel Gibson Roof Garden. Here is a pianist who leaves absolutely nothing to be desired. His technique is apparently greater than any demands which might be made upon it; his musical instinct is of the variety which invariably leads him to do the right thing at the right time; his tone is excellent, and his style defies criticism. The reason for all this is accounted for in the powerful intellect which is felt in everything he does. . . . Why do the Russian pianists

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that perhaps the present production is not quite to her liking.

Frederic Fradkin has been appointed musical director of the new Piccadilly Theater. He will not only conduct the orchestra but will also have full charge of all the musical programs. Mr. Fradkin first gained prominence while he was concertmaster of the Boston Symphony Orchestra and, later, as the most conspicuous member involved in the famous strike in that old organization. He had many tours in vaudeville and for one season was the concert master and special soloist at the Capitol Theater, New York, where he won a host of friends through his playing. After a short contract Mr. Fradkin again went into vaudeville. He should achieve success in his new position.

play Chopin so much better than any other pianists? Of recent years Rachmaninoff has played Chopin quite as he should be played, and last night Pouishnoff outplayed Rachmaninoff in this field. . . . Perfect as was the entire evening one need not hesitate to say that it was the Chopin group which brought it to a climax.—Commercial.

An artist of much distinction. He possesses a technique of great brilliance and security. The Chopin group comprised the *Butterfly Etude*, which he had to repeat, and the *A minor* (Heroique), which he played in a terrific tempo and very effectively. In the last group, M. Pouishnoff demonstrated a fine gift for composition, playing three of his own numbers, including *Quand il pleut*, a distinctive bit; *Petite Valse*, a charming morceau of Viennese flavor.—Post.

Fred Jacobi

Two interesting comments on Jacobi's first symphony and Indian Quartet, played in San Francisco follow:

This very interesting new work, the best that he has written for orchestra, makes no ingratiating concessions to the conservatives. It is new also in the sense that its texture is woven with the harmonies—of dissonances, as you prefer—of the twentieth century. Its three movements are tartly flavored with a Schoenbergian acidity, and polytonality prevails with an almost inexorable pertinacity. But for those auditors sympathetic by intuition or by ear training with the modern idiom it holds a stark and primeval beauty. . . . In Jacobi's successive orchestral compositions, as we have heard them here since 1916, I have noticed a steady advance in the mastery of instrumentation, a growing surety in the moulding of form and a deepening of his powers of expression. This symphony is his chief oeuvre to date, not only in expertness of scoring and ability for polyphonic writing, but in the homogeneity of the work and in its intense vitality. . . . Even those to whom its harmonic sharpness does not appeal must concede that it is music with a life of its own. Its springs of energy are inspirational, and never for a moment does that energy flag. I found it a symphony absorbing my closest attention with its plenitude of ideas, its authentic poetry and its saturated "atmos-

phere" of remote time and place. —Ray C. B. Brown in The San Francisco Chronicle.

Fred Jacobi's "Indian" quartet could have been written nowhere in the world but in America. It is more American than MacDowell's *Indian Suite* because the latter, though based on Redskin themes, is largely Leipzig in its facture. . . . It is American music, and it is great music, which we can set before the rather condescending judges of the old world with the feeling that, if they do not grasp the bigness of its meaning, so much the worse for them. . . . Atmospherically and idiomatically the music breathes the spirit of the primitive folk whose art inspired it. The three movements are so many documents of tribal life in the pueblo and on the plains. We hear the menace of the drums and the melancholy wail of strains akin to those which old Carlos Troyer collected among the Zunis. The rhythms are indigenous rhythms, and the spirit of their treatment has an almost savage propriety. . . . You can learn more about the spirit of the Indians from a hearing of Jacobi's quartet than you would gain from the reading of many histories.—Redfern Mason in the San Francisco Examiner.

Cecilia Hansen

On December 5, Cecilia Hansen scored a veritable triumph in Los Angeles, the following press comments attesting to her success:

The work of Miss Hansen was of course of primary interest to the huge audience. Her tone, her technique, and her interpretative powers have been widely heralded, and much was anticipated. Musicianship of a high order was evidenced in the D major concerto, and a redoubtable virtuosity on the part of the artist surmounted all the tremendous technical difficulties of the number. The cadenza in the allegro movement was given with splendid effects, and the staccato tones in the canzonetta were brilliant in delivery.—Florence Lawrence, in the Los Angeles Examiner.

Miss Hansen was the most unheralded surprise and won her audience with her very attractive presence as soon as she stepped on the stage. She is a tall blond of the pure Swedish type of beauty and, besides, proved herself to be one of the most sen-

sational violin virtuosos of the day. . . . Her performance of the tricky Tchaikowsky concerto for violin and orchestra in D major was electric, and there was not a moment in which she did not have full command of its intricacies. The variations in the concerto were especially sure and brilliant, so much so that in the pauses between the movements the orchestra and the audience joined in a united recognition that must have thrilled the performer. . . . At the close of the concerto every hand in the orchestra and audience came down as one unit, and the ovation lasted until the spell was exhausted. To go into the details of the performance minutely would not give any very clear idea, because it was a combination of excellent points of art which wrought the magic. Her tone is warmly full and clear, her bowing sure. But with her innate fire she was like a flaming crystal through which her genius radiated in colorful beauty.—Carl Hanson, Los Angeles Evening Herald.

Superlative violin playing of Cecilia Hansen and colorful orchestral playing under Walter Henry Rothwell marked yesterday afternoon's Philharmonic Orchestra concert an outstanding event of the symphony. Interest naturally centered on the playing of Cecilia Hansen, Russian virtuoso of the Auer school, who rendered triumphantly the difficult Tchaikowsky violin concerto. Cecilia Hansen stirred her listeners and orchestra to bursts of applause. Technically immaculate, she renders sonorous parts with the force of a man, softer lines with the delicacy of a woman. Obstacles of technique were overcome flyingly. Virtuosity, which makes the work, especially the first movement, a trifle boring, was imbued with a musicality of expression so that interest never flagged. The mellow breadth of tone in the second movement and the dazzling velocity clear cut, at all times, were remarkable. This was Miss Hansen's first appearance here.—Los Angeles Evening Express.

Cecilia Hansen, violinist, was the scintillant artist who carried the laurels at the concert yesterday afternoon, with a superb rendition of the Tchaikowsky violin concerto in D major. In fact Miss Hansen's number was the most interesting part of the program, for even the orchestra was at its best with her. The moment she appeared on the stage—for all that she is not the dominating type—it was evident this musician possesses something distinctive, individual and striking. Analyzing her style, her performance is particularly praiseworthy because of her unusually beautiful bowing. Her tone is clean and clear—pure gold with a silver edge. Everything which she does is exact, yet brilliant or mellow according to the passage. The cadenza to the first movement was very authoritative, and at the close of movements she was rendered prolonged ovations.—Los Angeles Daily Times.

Cecilia Hansen, Russian violinist, another of the Auer mintage—confere of Heifetz—is the most brilliant woman violinist ever heard at these concerts. She was certainly master of the Tchaikowsky violin concerto. Her tone is strong and sufficiently sympathetic. Her intonation is faultless. She takes the concerto freely enough, always with perfect rhythm. The cadenza in the first movement was stunning. Miss Hansen played the third movement in startling tempo, with the ease of superlative technique and perfect mental poise. In short, Cecilia Hansen scored a

magnificent triumph at Friday's concert.—Bertha McCord Knisel.

Cecilia Hansen was responsible yesterday for making the fifth symphony pair of the Los Angeles Philharmonic Orchestra concerts memorable. Of all the soloists we have heard here this season Miss Hansen is without doubt the star, and the manner in which she held the attention of her audience left little doubt that she was the sensation of concert circles so far this year. Miss Hansen's offering of Tchaikowsky's concerto for violin in D major could hardly have been surpassed as a means of displaying her remarkable talents. This tremendously difficult composition she handled with a dexterity and an inspiration that led the usually conservative Friday audiences to an unrestrained outburst of applause. The decisiveness and surety of her bowing, the complete mastery of technique and her genuine musical feeling were only equalled by the extraordinary tone of her instrument.—Kenneth McGaffey in the Illustrated Daily News, Los Angeles.

Joyce Bannerman

Joyce Bannerman recently appeared as soloist with the Erie Symphony Orchestra, singing *Deh Vieni, non Tardar*, from Mozart's *The Marriage of Figaro*, with orchestral accompaniment, and a group of songs with piano accompaniment. This appearance brought forth the following praise from two of the Erie papers:

The outstanding feature of Miss Bannerman's singing was her splendid diction, both in the English and Italian. It was a fine object lesson to any singer. . . . Miss Bannerman was liberally applauded and an encore song—Taylor's *Plantation Love Song*.—Erie Dispatch-Herald.

Mozart is always a test, we are told, for the singer, and I say that Miss Bannerman stood the test, but mildly expressing what was the impression received. Possessed of a personality of much charm, and a stage manner that commanded attention she added to these requisites a lyric voice of much warmth, together with good sense in her phrasing and interpretation. . . . In the group of songs with piano accompaniment which came later on she confirmed the first impression and held the interest of her hearers in careful and musically singing of two modern Italian songs, *Stornello* by Cimara and *Ah, mai non cessate* by Donaudy, which were followed by *A. Walter Kramer's Now Like a Lantern* (which was an especial favorite with the audience) and *Roger Quilter's Song of the Blackbird*. . . . Miss Bannerman's first appearance here gained her many friends and we would not mind having an opportunity of hearing her again—and that right soon.—Erie Times.

Benditzky and Schnee

A recent two-piano recital given in Chicago by Leon Benditzky, pianist and accompanist, and Vitaly Schnee, a new comer, earned these new duo-pianists, the following press comments:

Two admirable musicians, a brilliant interplay of technical

fleetness and smooth legato tone were special traits of their performance. . . . tone volume and rhythmic accent were featured.—Maurice Rosenfeld, Chicago Daily News.

They put their hearers under obligations by introducing Rachmaninoff's Second Suite, both excellent pianists.—Edward Moore, Chicago Tribune.

They have gone at this difficult form of art in the right spirit and showed both the technical skill required and the instinct for ensemble which is the most essential. . . . The andante from the Mozart sonata was played with appreciation for the music—lovely tone and the sense of give and take that made it elastic.—Karlton Hackett, Chicago Evening Post.

Two names deserve legitimate place in the honor list of our music world, new names in a branch of artistic endeavor not yet familiar to the average concertgoer, that of duo-piano playing. . . . Last night in Kimball Hall another pair of pianists made their formal debut before a very large and very enthusiastic audience. Leon Benditzky and Vitaly Schnee. . . . I heard the Rachmaninoff suite, glorious music, beautifully played, with the most scholarly precision of technique and rhythm, with devotional love and exquisite variety of tone-color and nuance, as well as a quickening nerve and vitality that made the music fairly glow. . . . The public was enchanted with the work by Benditzky and Schnee.—Herman Devries, Chicago Evening American.

Genuine pleasure was to be found in the playing of the duo-pianists last night. . . . Their work was not in the leasting of the musical sense, capable in an

David-Hussey Reception to Alice Seckels

Alice Seckels, sojourning in the metropolis for several weeks in connection with the business direction of the California Master School of Musical Arts (Lazar S. Samoiloff, director) was honored by a reception given by Annie Louise David, harpist, and Adah Hussey, contralto, at their residence-studio, Sunday afternoon, January 11. Present were many social and musical lights, among others being Alice Campbell Macfarlane, the California patron of music, who was of course also a center of attention. Needless to say, Miss Seckels was duly admired and feted, for there is something altogether winning in these Californians; coming from "the golden State" they possess warm and spontaneous ways, good looks and naturalness, with a definite style of their own.

Richard Hale Engaged for Philadelphia

For the mid-winter concert at the Bellevue-Stratford on January 27, the Matinee Musical Club has engaged Richard Hale, American baritone, who has returned to this country after almost a year of singing in Europe.

At one of the recent de Segura Morning Musicales at the Plaza, the Evening World said: "Mr. Hale's artistic singing was the feature of the entertainment."

On January 14, Mr. Hale gave a joint program with Willem Willeke in New York, and in February he will be soloist with the Schola Cantorum, under Kurt Schindler, as well as sing in recital in Garden City, and Atlantic City, the latter with Anna Case.

James Woodside in First New York Recital

James Woodside, baritone, will appear in song recital at Town Hall on Wednesday evening, January 28. Although he has appeared extensively throughout the United States as a recital and festival artist, this will be his first appearance in a major concert hall of New York City. His program will consist of classic German, modern American, French and modern German groups. Walter Golde will assist at the piano.

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OBITUARY

EVA MCCOY

Eva McCoy, impresario of Erie, Pa., passed away on January 2 in Hamot Hospital following a short illness of pneumonia. In 1911 Mrs. McCoy originated the idea of a concert course for Erie and began in a modest way with a series of worthwhile events. Each year the course became finer in quality, and during the successful period of what came to be an institution, she brought to Erie some of the foremost artists of the world. Mrs. McCoy was one of the charter members of the National Concert Managers Association.

OTTO FISCHER

Otto Fischer, a life member and for eighteen years treasurer of the Arion Singing Society of Brooklyn, passed away at the Mountsinde Hospital, Montclair, N. J., on January 4. He was born in New York in 1852 and became active in Brooklyn's musical events when a young man. He is survived by Otto L. Fischer, pianist, head of the Three Arts Conservatory of Wichita, Kan., and Adelaide Fischer, well known as a concert and church singer.

E. W. HANSCOM

Edward W. Hanscom, composer, organist and teacher of Auburn, Me., died at the home of his sister, Mrs. George L. Record, Jersey City, N. J., January 3. Mr. Hanscom had been organist at High St. Congregational Church of Auburn for many years until forced to resign two years ago because of ill health. He was born in Durham, Me., December 21, 1848. His early musical education was begun in Maine and carried on in Boston and New York, later in Europe where he spent many years in study, finishing with a year in London and another in Vienna with Leschetizky. All of his work as an organist was in the two communities of Lewiston and Auburn, where the major part of his life was spent. During this period he taught both voice and piano. It was he who discovered Earl (Charles) Marshall, the noted tenor, and who urged him to go to Europe for further study, which led to his debut as a tenor at La Scala theater and his later triumphs in his own country. Mr. Hanscom's oratorios, anthems and songs are too well known and too universally sung to need detailed mention.

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I SEE THAT—

Sousa contemplates making a transcontinental tour devoted exclusively to American music.
Meyerbeer's *Dinorah* will be revived at the Metropolitan on January 22.
A pupil of Christian Kriens has been appointed head of the violin department at Regina College.
Isidor and Anna Strassner have removed their studio to 1332 Riverside Terrace.
Marie Rappold has finally decided to return to the concert stage.
The Dominion of Canada will join the United States in the observance of Music Week May 3-9.
Giordano's new opera, *La Cena delle Beffe*, was given a successful premiere at La Scala, Milan.
Ethel Leginska has been booked for seven New York appearances this season.
Grace Denton writes that Renee Chemet made 100 per cent. good at her Toledo concert.
Germaine Schmitzer will give thirteen concerts in February.

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Gigli has made a Victor record of Buzzi-Peccia's Spanish serenade, *Paquita*.
W. Henri Zay is giving a series of dance-musicales at his New York studios during the winter.
Rosa Ponselle believes that an artist must live for one's public.
Selma Lagerloef's *Gosta Aberling's Adventures* will be given as an opera under the title *I Cavaliera di Ekebu* at La Scala with Toscanini conducting.
Cosima Wagner is reported seriously ill at her home in Bayreuth.
Richard Bonelli and Pauline Cornelys will be members of the Italian opera company which will make a tour of thirty of the principal cities this spring.
John McCormack's son Cyril recently starred as Frederick in a school production of *The Pirates of Penzance*.
Arturo Papalardo gave a musicale in honor of Constance Eberhart.
Dinh Gilly, operatic baritone, has opened a school of singing in London.
Albert Stoessel will succeed Henry Hadley as conductor of the Worcester Festival.
The New York Trio will play a novelty in the form of a trio by Miklos Radnai at its New York recital.
Otto H. Kahn paid a fine tribute to Lawrence Tibbett for his performance in *Falstaff* at the Metropolitan.
Ernest Hutcheson will play works by modern composers at his next New York recital on January 24.
The sixty-fourth annual meeting of the Music Teachers' National Association was held in St. Louis.
Mesdames David and Hussey gave a reception in honor of Alice Seckels of California.
Emma Trentini has accepted an engagement in vaudeville.
On page 20 Romualdo Sapio writes on Music in the Movies.
Chaliapin will be heard with the Washington National Opera Company in *Faust* January 26.
Mary Potter has been engaged for her fourth consecutive year at the Fourth Church of Christ Scientist.
One of Allen McQuhae's pastimes is making radio receiving sets.
Pietro Yon's next tour begins February 1 and covers the Middle West exclusively.
Nannine Joseph will leave M. Witmark & Son to become general office manager of Brandt & Brandt.
Karsavina will return to the United States next season with her own ballet.
Frederick Stock conducts Brahms unusually well.
Fifty citizens have united to back the Grand Rapids Symphony Orchestra.
Elsie Illingworth is associated with Concert Management Arthur Judson.
Nicola A. Montani has resigned as choirmaster of the Church of St. Paul the Apostle, New York.
Felix Borowski will conduct summer classes at the Chicago Musical College.
Hinshaw's *Marriage of Figaro* was given before the Rubinstein Club on January 6.
On page 6 Earl V. Moore discusses standardizing theory courses in universities.
John Openshaw believes that tune comes out of the subconscious and that too much effort covers it up.
Three of the Juilliard violin scholarship winners are pupils from the studios of Alexander Bloch.

Ernst von Dohnanyi, the Hungarian composer-conductor-pianist, has arrived in America.
Joan Ruth is now under the management of the Wolfsohn Musical Bureau.
De Reszke was seventy-five years old January 14.
Mana-Zucca was present when Nina Morgana sang her *Wee Butterfly* at the De Seguro Artistic Morning.
Abby Morrison will sing a group of songs with the People's Chorus on January 19.

Mary Potter Re-engaged at Fourth Church of Christ Scientist

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MARY POTTER.

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Miss Potter is having a busy season with her concert appearances. Her next engagement will be with Dr. Clarence Dickinson as soloist at his forthcoming New York Debussy concert.

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